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MME. ARRAL'S DEBUT BRILLIANT SUCCESS

French Coloratura Soprano Arouses
Large Carnegie Hall Audience
to Enthusiasm

A concert of a very unusual nature for New York was that given by Blanche Arral in Carnegie Hall on Sunday afternoon, October 24. Mme. Arral has sung at the Opéra Comique, Paris; Théâtre Royal de la Monnaie, Bruxelles; and Des Théâtres Impériaux, St. Petersburg. She thus comes before the New York public as no novice, no immature and talented person who has made a certain amount of progress in her art and hopes to make more, but as a singer in the full possession of her powers, and to be judged as such.

The concert was given in conjunction with the Volpe Symphony Orchestra, Arnold Volpe, conductor, and the program consisted, as far as the singer was concerned, of songs and arias from operas with which the New York public is not very familiar. The following is the program presented:

I. Overture, "Anacreon," Cherubini, Volpe Symphony Orchestra. II. "Air d'Ophélie," "Hamlet," Ambroise Thomas, Mme. Arral with Orchestra. III. "Le Rouet d'Omphale," Saint-Saëns, Volpe Symphony Orchestra. IV. I. "Voi che Sapete" from "Le Nozze de Figaro," Mozart; 2. "Au Cour La Reine," from "Manon," Massenet. Mme. Arral with Orchestra. V. Second Suite Peer Gynt, Grieg, 1. "The Plaint of Ingrid," 2. "Arabian Dance," 3. Solveig's Song, Volpe Symphony Orchestra. VI. "Plus Grande dans son obscurité," from "Queen of Sheba," Gounod, Mme. Arral with Orchestra. VII. "Mignon," Ambroise Thomas; 1. Overture; 2. Romance, "Connais-tu le Pays"; 3. Cantabile; 4. Gavotte; 5. Polacca, Mme. Arral with Orchestra, except Nos. 1 and 4.

Mme. Arral appeared dressed in white. She has an attractive presence and is a rather small woman, with a mass of dark hair. It is not too much to say that she had the audience with her from her first notes, and when she took her first leap into the higher register of her voice, it was felt at once that one was listening to the bird-like art of the true singer. The audience quickly felt that it was hearing a singer, both of great attainments and great experience. The art of Mme. Arral is one which is singularly well balanced. There is no preponderance of one especial quality; she seems to draw from all phases of artistic resource with equal ease. While she would ordinarily be regarded as a coloratura singer, she shows a great and authentic power in works which depend entirely upon the quality of sheer dramatic interpretation. This was particularly manifest in the Aria from Gounod's "Queen of Sheba." Her voice itself has more substance and is of a richer texture than the voice which is commonly regarded as a coloratura.

Mme. Arral's voice is, in itself, beautiful in tone. Her upper notes are clear and bell-like, and the beauty of the low tones of her extraordinary wide register is very exceptional for a soprano who soars up to high D with ease. Throughout this wide range there are no breaks—the quality is continuous throughout.

Particularly in Mme. Arral's favor is it that despite the fact that she is the possessor of a remarkable voice, she is not merely a voice, but is, above all, expressive. She touches with artistic sympathy every fleeting and changing expression in the text of her songs; every passing phase of emotion receives its due revelation in expression. Her art is thus subtle, and presents many fine points to the attention of the connoisseur.

Particularly noteworthy is her resonance of tone. Mme. Arral has a way of getting back of her voice, so to speak—of standing her ground and projecting it with great and confident power, which is, perhaps, all the more noticeable because of her comparatively small stature.

Her tempi were all in exquisite taste, a fact particularly noticeable in her excellently modulated rendering of the well-known Aria from "Le Nozze de Figaro."

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ARTHUR NEVIN

Young Pittsburg Composer Who Enjoys the Unique Distinction of Being the First American to Have a Grand Opera Accepted by the Royal Opera House of Berlin. (See page 29)

Carreño Here: To Give Sixty Concerts

Accompanied by her husband, Arturo Tagliapeira, and her two daughters, Herta and Eugenia, Mme. Teresa Carreño, the celebrated Venezuelan pianist, arrived in New York on the Cincinnati Monday morning. A tour which will include more than sixty concerts with the principal symphony orchestras will keep Mme. Carreño in this country during the entire season. Her first appearance will be in Brooklyn on November 3, and her first New York concert will take place November 25, when she will be the soloist with the Philharmonic Orchestra. On Christmas Day Mme. Carreño will in Boston. The distinguished pianist is in this country under the management of the John Church Co., and she will play the Everett piano during her tour.

Yolanda Méré Arrives

Yolanda Méré, who is announced as one of the leading visiting pianists of the season, arrived in New York on the Kronprinzessin Cecilie Tuesday afternoon to remain in America until next April. She will appear with the leading orchestras and will give recitals in New York, Boston,

Philadelphia and Chicago. Miss Méré's American début will be made Wednesday evening at Carnegie Hall, with the assistance of the Russian Symphony Orchestra.

More Operatic Stars Arrive

A distinguished group of operatic singers, who arrived in New York from Europe Tuesday, included Lina Cavalieri, who announced that she would leave "Thais" strictly to Mary Garden at the Manhattan this season; Frances Alda, of the Metropolitan, who is to wed Mr. Gatti-Casazza; Olive Fremstad and Riccardo Martin, of the Metropolitan; Ivy Craske, première danseuse of the Metropolitan, and Andrea P. de Seguro, of the Manhattan.

Flanders Resigns from Boston Opera Co.

Boston, Oct. 26.—Ralph L. Flanders today resigned as general manager of the Boston Opera Company, owing, as he says in his letter of resignation, to the demands made upon his health by the duties of the office in addition to his regular work as general manager of the Conservatory of Music.

KREISLER STILL THE KING OF VIOLINISTS

First Recital of the Season Shows
Him at His Best in
Classic Program

Fritz Kreisler took New Yorkers to the summits of the region of art in his recital at Carnegie Hall, on Saturday afternoon, October 23. One depends upon the art of Kreisler as upon the rising and setting of the sun. He is as certain to reveal ideal grace and beauty and passion through the medium of his violin as the light is to appear in the East at dawn. Such breadth and power as his, few artists ever attain. One rests against his art with the same sense of happy security that one feels in resting in the waters of the sea or against the sustaining pressure of the wind. It is a rare and happy combination of classic tradition and temperament which Kreisler possesses.

His program was archaic, but infused throughout, as Kreisler presented it, with a warmth and a charm which made it seem modern enough to the artist's hearers. It is interesting to note the peculiar manner in which Kreisler plays in different degrees of energization. He is quietness itself in slow movements, but in striking into a more energetic movement he can be perceived to go through a sudden process akin to that by which an automobilist throws in a higher gear. On such planes of higher energization, Kreisler plays with all his muscles from his heels to his head—there is none of him that does not participate in the music. This is probably equally true of his playing in quieter moods also, although manifested in a less visible manner.

He began the program with a sonata in D Major by Handel and made one feel his perfect mastery of the Handel tradition. A Prelude and Allegro by Pugnani (1731-1798), with which he followed the sonata, proved to be a most wonderful and highly imaginative work. Among the early Italian works commonly heard, all of which are apt to have a certain general character, one from time to time hears a work that gives a higher revelation of poetic imagination, and this work proved to be of such a sort. The Prelude particularly struck one as a work of remarkable genius. This work made an extraordinary technical demand upon the player, which was met with his customary ease. Next came a concerto by Viotti, the man who had much to do with the establishing of the concerto form—which would be regarded by concert-haters as a doubtful honor. This work is not greatly poetic, but fresh and vigorous, and having real musical quality. It is quite conventional in imaginative quality, but holds together well as a composition. Viotti was a highly gifted man, although scarcely a genius, except, perhaps, in his capacity as a pioneer of form. There are no words with which to follow Kreisler's performance of the work. It was a perfect revelation of perfect art. There was some heavenly double-stopping in the cadenza of the Adagio. It is not often in a lifetime that one hears such perfect intonation in double-stopping. The last movement of the concerto is fanciful, with its running triplets like the Schubert C Major Symphony, and was played in a way that danced and sparkled with spirit.

After this followed a group of smaller works, some of them probably arrangements, or single movements taken out of larger works. The Grave movement of Friedemann Bach gave a fine opportunity for Kreisler to show what he could do in a quiet and sombre mood. A "Chanson Louis XIII and Pavane" was particularly delightful. This work is a Watteau and suggests the art of that exquisite painter in its finesse of detail and its quaint individuality of outline. One feels in this work, which departs so strongly from the Italian and German music of the period, a faint promise of all the later developments

[Continued on page 32.]

WAX FIGURES THAT SHOW STYLES IN OPERATIC COSTUMES



—Copyright by Clarke & Hyde.

One of the most interesting exhibits in the Paris Opéra Museum is that showing the various costumes associated with the leading rôles of the famous operas. The wax figures used for this purpose are clad in a clever manner, and are supposed to represent some of the leading exponents of the rôles portrayed. Some of the representations date back to 1651.

ASKS PITTSBURG TO
ENDOW ORCHESTRA

Director Paur Thinks It Should Be
Supported Like Library and
Art Institutions

PITTSBURG, Oct. 25.—Director Emil Paur, of the Pittsburgh Orchestra, wants the city of Pittsburgh to appropriate \$35,000 to \$40,000 a year to support the orchestra, just as the city supports its library and art buildings. Guarantors have been putting up \$40,000 a year to meet the deficit of the orchestra. Mr. Paur believes the city should have sufficient pride in its organization to put up the money itself.

The orchestra's season sale of tickets began last week. The auction sale netted \$2,500, which represents the amount paid as premiums for choice seats. The season sale of tickets so far approximates \$11,000, which is not quite up to the standard of previous years.

A new scheme is to be tried this week, when the management intends to sell school teachers season tickets at the rate of 35 cents a concert. Judging from the interest shown, these will find a ready sale. Music students will be offered the same inducements. The public will also be offered seats at a remarkably low rate, that of 65 and 50 cents per concert.

Leo Altman, the new concert master, arrives this week from Budapest, and Carl Merck, the principal 'cellist, landed Saturday in New York from Antwerp, coming on the *Lapland*. The first concert will be given at Carnegie Music Hall Friday evening, November 5.

The Pittsburgh Festival Orchestra, a sort of subsidiary to the Symphony Orchestra,

is to be commercialized. The organization will be incorporated under the name of the Rudy Musical Bureau, which already has opened offices at No. 1402 Broadway, New York, and the Fine Arts Building in Chicago, with principal offices in Pittsburgh. Frank W. Rudy, manager of the orchestra for the last two Summer seasons, is to be the president of the company; Gus Schlottterbeck is to be manager, and the public is to be asked to subscribe for the stock at \$10 a share. Dividends are to be guaranteed at the rate of 7 per cent. a year. Following the close of the Pittsburgh Orchestra season, it is proposed to take the festival orchestra on a tour of the West as far as the Pacific Coast.

Charles N. Boyd, the author and compiler, will give a series of "orchestra talks" this Winter at Hamilton Hall, every Thursday afternoon. The lectures will be illustrated on the piano by Mr. Boyd and Frances Leech. Different instruments will be shown to illustrate their use and place in a symphony orchestra.

For the convenience of those persons who may not know it, *MUSICAL AMERICA* is placed on sale every Saturday at S. R. Davis & Co.'s book store, in Wood street. *MUSICAL AMERICA* certainly is the most popular musical journal in the city.

Pittsburg musical people are all worked up because of the coming appearance this week of Isidora Duncan with the Damosch Orchestra.

Weingartner Injured by Falling Scenery

VIENNA, Oct. 23.—While Felix Weingartner, the director of the Imperial Opera Company, was conducting a rehearsal of "Die Meistersinger" to-day a portion of the scenery fell and knocked him down, fracturing his left shinbone.

He will be incapacitated for a month.

Jascha Bron, the Russian violinist to be introduced this season, has been engaged by the Peabody Conservatory of Music, Baltimore, for their Friday afternoon concert of December 10.

FRENCH OPERA FOR
NEW ORLEANS AGAIN

Present Season Follows Two Years
Interval—Jules Layolle
the Director

NEW ORLEANS, Oct. 25.—The season of French opera in this city, after an interregnum of two years, will begin again to-morrow. A troupe of artists, complete in every respect from prima donna to machinists, arrived here Tuesday on board the steamship *Canadian*, which came direct from Cherbourg, France, to New Orleans, having been specially chartered by Jules Layolle, director of the French Opera Company for the term 1909-10.

M. Layolle will present several grand operas, operettes and comic operas that have never been heard in this city, as, for instance, "Louise." Another notable production will be "Le Pays de l'Or," in which the heroine will cross Niagara Falls on a wire with her bicycle.

Leon Escalais, well known in Europe, is the leading tenor of the company.

The opening production will be "La Juive," and it is expected that one of the most brilliant audiences that has filled the will be present.

New Oscar Straus Opera Pleases

VIENNA, Oct. 23.—Oscar Straus's new operetta, "Didi," will have its first night to-morrow at the Carl Theater. The opinions of musical critics on the occasion of to-day's dress rehearsal were favorable. They were of the belief that it would rival the success of the same composer's "Waltz Dream," in spite of a somewhat monotonous libretto.

HAMMERSTEIN BUYS
A SITE IN CHICAGO

His New Opera House Will Be a
Replica of that in
Philadelphia

CHICAGO, Oct. 25.—Oscar Hammerstein originally stated to the Chicago representative of *MUSICAL AMERICA* that Chicago "looked good" to him, and it was simply a question of time when he should have an opera house here. This statement has materialized, according to advices from his real estate brokers here, in the selection of a site, a fact confirmed by wire from New York.

The proposed Hammerstein opera house will occupy the northeast corner of Chestnut and Clark streets, with a frontage of 300 feet along the last-named thoroughfare, and has a depth of 250 feet—practically, an "island," as it will be open on all sides, admirably comporting with the new building ordinances regarding amusement structures. According to information from an authoritative source, this building is to be a replica of his opera house in Philadelphia, and will cost in the neighborhood of a million. Mr. Hammerstein expressed his preference for the North Side from the beginning of his observations here. Such being the case, the wisdom of the present site is undeniable. It is opposite Union Park Square, bounded on the north by the Newberry Library, one of the most beautiful monumental structures in the city (it occupies an entire block and was formerly the site of the famous Ogden home, the only building on the North Side that remained standing after the great fire of 1871); on the east side is the famous Unity Church of Dr. Robert Collyer, a group of superb buildings, and the New England Congregational Church.

A block south, on Clark street and Chicago avenue, is the Bush Temple of Music, a beautiful structure which has the finest sky-line of any building in the city. This location is only a few blocks from the Lake Shore Drive, a block from Chicago avenue, the greatest eastern and western thoroughfare, and lies close enough to the Northwestern elevated and all the great traction lines, in addition to being close to the finest and most fashionable center in the city.

C. E. N.

Farrar-Samaroff Concert in Detroit

DETROIT, Oct. 25.—The Armory was packed to its fullest capacity last Thursday evening when a brilliant assemblage turned out to greet Geraldine Farrar, in her first appearance here, and Mme. Samaroff. Miss Farrar was in splendid voice, and was especially delightful in her rendition of "Papillon," by Fauré, and Wolf's charming "Ich Hab in Penna." She sang songs by Larves, Franz, MacDowell, Chadwick, Franck, Debussy, Fauré, Liszt, Cornelius, Loewe and Wiengartner. Mme. Samaroff shared the honors equally with Miss Farrar. She has broadened out remarkably since she was here last, and gave a wonderful rendering of the C Minor Scherzo of Chopin. The poetry and beauty of the Schumann "Nachtstück" was keenly felt as she interpreted it, and the G Minor Prelude of Rachmaninoff and "Nymphs and Satyrs," by Paul Juon, also brought her much appreciative applause.

C. S.

New Orchestra for Savannah

SAVANNAH, Oct. 23.—An orchestra of from fifty to seventy-five pieces is being organized by Randolph Jacobson in this city, with every promise of success.

"Her performance of the arrangement of Bach's Organ Concerto reminded me of Carreno, so virile, so strong and so decisive was it."—(London Daily Telegraph.)

"Seldom indeed do we find a pianist in whom are combined so many qualities that make for GREATNESS."—(London Daily Telegraph.)

"Her playing is refined, and she is plainly a musician of rare accomplishment."—(London Daily Graphic.)

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NEW SCHOOL MAKES STIR IN PARIS

"Conservatoire International d'Opéra et de Chant" the Result of an American's Initiative—Henry Eames in New Studios—
Walter Morse Rummel Joins the American Colony

PARIS, Oct. 16.—"What shall I do? I don't know a word of French, and I want to study for opera. Isn't there some way I can get solfège and all those necessary things without going to a French teacher, for I should lose so much in not being able to understand that my first year would be practically wasted?"

This has been a familiar complaint for a long time, coming from the greater part of the American voice students who come to Paris to study. And the answer used to be, "No," and "I don't know." Now, however, there is a new answer. It is the

that the courses of study offered may become in time on a par of excellence in all things, and on a scale vastly superior in certain things with those of that venerable institution. The value to students of opera of such an amateur public as that constituted by the members, faculty and patrons of a school of this sort cannot be overestimated, for an artist never attains to a more critical public than a corps of instructors and students.

Furthermore, in regard to this particular school, the relations that its directors have already established in Paris are such as to guarantee to its gifted aspirants the highest



An Operatic Rehearsal in the New International Conservatory of Paris

"Conservatoire International d'Opéra et de Chant," at Washington Palace, No. 14 Rue Magellan.

This is the new conservatory that was just organized last month by Frank G. Dossert, who has as able assistants G. Washington Lopp, business manager, and Léon Jancey, secretary, general secretary of the Opéra Comique.

That there is a place for such an organization in Paris there can be no doubt. Besides solving the problem of the American or English student with small knowledge of French, it has a larger scope than the National Conservatoire of France, since the requirements of entrance are not so complicated nor the classes so limited, and at the same time the list of instructors, which will be given, leads one to suppose

possible chances for immediate and future success.

Allied to the Conservatoire as committee and instructors are Albert Carré, director of the Opéra Comique; Mlle. Lucienne Bréval, Mmes. Emma Calvé, Rose Carron, Marguerite Carré, Nikisch, Colonne, and Messieurs Delmas, of the Opéra; Dufranne, of the Comique; George Féodorow, the Russian tenor; Louis Froelich, Salignac, Clément and others.

The honorary committee and jury includes, among others, Massenet, Oscar Hammerstein, Eduard Colonne, Félix Weingartner, Widor and Erlanger.

Every facility to equip students for an operatic career is offered, as well as for concert and salon work. The complete curriculum embraces voice culture, solfège,

eighteen years of its organization and upon its expectations for the future. The program was given by Mrs. Wilma Anderson Gilman and Harry Phillips, of St. Paul, with Miss Bessie Godkin as accompanist for the latter.

Mrs. Gilman, who is one of the most talented pianists in the city, was in fine form, and played with fire, beautiful artistic style, a notable melodic sense and a technical power that awakened the greatest admiration. Especially fine was her interpretation of Chopin's Fantasia, opus 49.

Mr. Phillips has rarely been heard to better advantage. In the German *lieder* he was especially successful, giving them with fine dramatic significance.

The *Clarion*, a bi-weekly publication issued by the musical in its interest, made its first public appearance at this meeting and met with enthusiastic indorsement.

E. B.



Frank G. Dossert, Founder and Director of the International Conservatory of Paris

diction, declamation, chorus, dramatic art, mise-en-scène, repertory and ensemble, besides the languages, French, Italian and German.

Examinations will be held twice a year, and at the end of the senior year will be awarded a "grand prix," which will consist in an opportunity to début in one of the leading opera houses of Europe. A limited number of scholarships will be awarded to pupils of exceptional ability.

The committee of patronesses for the concerts of the Conservatoire includes Son Altesse Royale, the Comtesse d'Eu, mother of the Duc d'Orléans; Duchesse d'Uzes, Comtesse Greffulhe, Comtesse Jacques de Bryas, Duchesse d'Abrantes, Marquise de Beaumont, Comtesse Jean de Berteux, Vi-Comtesse de Breteuil, Marquise de Ganay, Comtesse Gérard de Ganay, Comtesse de la Rochecantin, Comtesse Gaston de Maigret, Comtesse Louis de Montesquieu, Comtesse de Ste. Alegonde, Baronne Faverot de Rerbreck, Mme. Fernaux Compans, Comtesse de Pourtales and Mrs. John Jacob Astor.

A series of concerts was arranged some time ago by the wife of the editor of the *Gaulois*, to be given at Washington Palace under fashionable patronage. The committee of these concerts being much in sympathy with the policy of the new school, has asked that two pupils from the Conservatoire be allowed to participate in each of these concert programs.

In Mr. Lopp Mr. Dossert has found an efficient business director. This young man has spent the greater part of his life in Paris, and is widely known and respected here as a successful professional man of the first integrity.

Mr. Dossert will be in America during the Winter to witness the initial production of his comic opera, which is to be produced by Harris at the Hudson Theater. Dossert's score has snap and vitality, and sets to excellent and intelligent ad-

vantage the witty lyrics of Will Harris.

The Dosserts have taken an attractive hotel at No. 30 Villa Dupont, not far from the Bois de Boulogne. That Mr. Dossert should have organized this school after but three years' residence in Paris speaks well for American capability and the strength of his own personality.

Henry Eames has commenced the year in his new studio, at No. 16 Rue Marbeau, with full classes. The Golden West, his native country, is well represented. He has pupils from California, Utah, Arizona and Illinois. Mr. Eames opens his lecture course on "Appreciation of Music" early in November. There are six lectures in the course, one to be given each week. A class in the fundamentals of music called "General Musical Theory" will be started also in November.

Walter Morse Rummel, the young American composer who has been in Germany for a number of years, has come to Paris for the Winter.

Augusta Flintom, assistant teacher of voice at Kansas State University, Lawrence, Kan., was in Paris this month, en route for Florence, Italy, where she will have a year of study with Braggiotti.

The *pension* residence for music students founded by Mlle. Osselin, under the patronage of Mlles. Chaigneau and Mr. and Mrs. Harold Bauer, at No. 162 Ave Victor Hugo, has been transferred to No. 17 Rue Eugène Delacroix. The *pension* is comfortably installed in a private residence in the vicinity of the Trocadéro and the Bois de Boulogne, well served by trams and metropolitain. Mlle. Osselin takes but a limited number, and offers most homelike advantages where guests are able to study in a charming and artistic environment.

LOUISE LLEWELLYN.

THURSDAY MUSICAL HAS A SUCCESSFUL OPENING

Big Minneapolis Organization Listens to Fine Program of Piano Selections and Songs

MINNEAPOLIS, Oct. 25.—The Thursday Musical held its first regular meeting of the season Thursday morning, October 21, in the Unitarian Church. There was a large attendance. The membership of the club is now nearly 800, and when friends of the members are invited the club finds it necessary to seek a larger auditorium. One of the aims of the Musical is to provide a large and suitable auditorium for the musical affairs of the city.

In opening the meeting Mrs. Harry W. Jones, the president, touched briefly upon the work the club had done during the

eighteen years of its organization and upon its expectations for the future. The program was given by Mrs. Wilma Anderson Gilman and Harry Phillips, of St. Paul, with Miss Bessie Godkin as accompanist for the latter.

Mrs. Gilman, who is one of the most talented pianists in the city, was in fine form, and played with fire, beautiful artistic style, a notable melodic sense and a technical power that awakened the greatest admiration. Especially fine was her interpretation of Chopin's Fantasia, opus 49.

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E. B.

ALLENTOWN BOWS TO MAGIC OF MAUD POWELL

Violinist Begins Her Season at Testimonial Concert to Oratorio Society's Director

ALLENTOWN, PA., Oct. 25.—Maud Powell, foremost of woman violinists, entrenched herself more strongly than ever in Allentown's favor on Tuesday when she was soloist at the concert given by the Euterpean Club-Oratorio Society as a testimonial to its popular director, Professor Clement A. Marks.

The occasion marked the beginning of Miss Powell's season, and was also the second of her local recitals.

As her regular numbers, she played the "Allegro Moderato" movement of Tor Aulin's recent concerto in C Minor; "Medi-

tation," from Massenet's "Thais"; "Berceuse," by Saint; "Play of Waves," by Grasse, and Wieniawski's "Fantaisie de Faust." As encores she rendered a charming little minuet by Beethoven, "Zephyr," by Hubay, and "Humoresque," by Dvorak. The audience was tumultuous in its applause of her numbers, and Miss Powell was charmingly gracious in her responses.

The chorus sang with splendid effect and Dr. Marks received an ovation at his every appearance.

Nordica to Sing for Suffragists

The "votes for women" cause has an earnest advocate in Mme. Nordica, who says she is going to sing for the benefit of the movement. "I am going to do my share of the work wherever and whenever I possibly can, because it is a splendid fight, and one that has been too long delayed," she announces.



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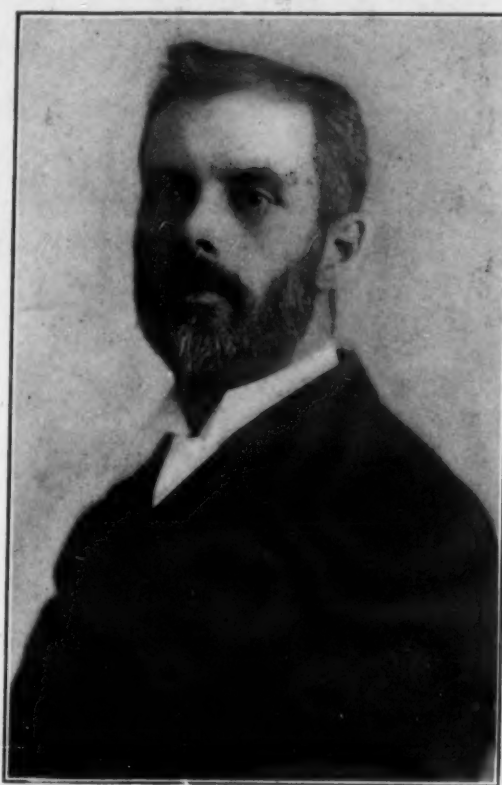
Institute of Applied Music Engages Noted Brooklyn Musician as a Member of Its Faculty

R. Huntington Woodman, for thirty years organist and choirmaster of the First Presbyterian Church, Brooklyn; for sixteen years professor of music at the Packer Collegiate Institute, president of the music department of the Brooklyn Institute of Arts and Sciences, and a composer known all over America, has been engaged as one of the faculty of the Institute of Applied Music, Kate S. Chittenden, dean.

Mr. Woodman began the study of piano at an early age with his father, also singing in the latter's choir, and made his first public appearance at the age of thirteen, playing in church. At fourteen he substituted for his father, and finally became organist of the church, where he remained until he was eighteen. He then accepted a position in Christ Church, Norwich, Conn., where he remained but one year, resigning to take his present position at the First Presbyterian Church, Brooklyn.

While in Brooklyn, he was a pupil of Dudley Buck, and was accompanist of several choral societies, among them the Brooklyn Philharmonic, under Theodore Thomas. He visited Europe in 1888 and in 1895, studying under such a master as César Franck, in Paris, and doing special work in counterpoint, fugue, orchestration, improvisation and organ playing.

For three years he was editor of the church music department of the New York Evangelist. He was, also, one of the founders of the American Guild of Organists, and served as chairman of the examining committee. He was one of the ten Ameri-



R. HUNTINGTON WOODMAN
Prominent Organist and Composer of
Brooklyn

can organists selected to play the first series of organ recitals at the Columbia Exposition in 1893, and has played in almost every great exposition since.

As a composer, Mr. Woodman is known all over America, especially for his songs, anthems and cantatas.

legend of a lover crazed by the death of his beloved, and who followed her to the dismal swamp where he imagined in his ravings that she had gone. The poem is weird in the extreme, and Mr. Bornschein has given it a setting which is modern and dramatic. His music is based upon a highly modulatory plan and is imaginative and melodious. Manuscript orchestral parts are to be had from the publisher. The printed version contains accompaniment for piano.

MME. SEMBRICH WINS CINCINNATI'S APPLAUSE

Her Recital Event of the Week in the
Ohio City—Preparing for Symphony
Season

CINCINNATI, Oct. 25.—The event of the week past was the recital by Mme. Marcella Sembrich in Music Hall. Mme. Sembrich was assisted by Francis Rogers, baritone, and Frank La Forge at the piano, both of whom shared in no small degree the appreciation of the audience. Music Hall was well filled, and Mme. Sembrich was repeatedly applauded for her wonderful art.

The official announcement of the series of concerts by the Cincinnati Symphony Orchestra will be issued this week, and the energies of the directors will be concentrated upon the ticket sale. The box office will be opened November 8, and on November 16 and 17, the first seat reservations will be made at the auction sale in Aeolian Hall. Leopold Stokowski, who has been taking a short rest at Hot Springs during the last two weeks will return to Cincinnati Monday and will immediately take up final arrangements incident to the symphony season. Hugo Heermann, concertmaster, reached the city several days ago, with his two sons, both of whom will play in the orchestra. Mr. Heermann will immediately begin rehearsals with the Heermann-Adler Sturm Trio.

Frank van der Stucken who arrived ten days ago to begin rehearsals for the May Festival is devoting his entire time to Festival work, and, with two rehearsals each week, rapid progress is being made.

The first Chamber Concert at the Conservatory of Music will be held this evening by the Bohlmann Sturm Trio, an organization which has given Cincinnati many delightful evenings in former years. The Trio is composed of Bernard Sturm, violinist; Julius Sturm, 'cellist, and Theodor Bohlmann, pianist.

F. E. E.

MISS CHEATHAM "UP STATE"

Rochester and Buffalo Audiences Hear
About the "Bogey Man"

Kitty Cheatham, special envoy and revelator from the realm of whimsy, gave one of her recitals before a fashionable audience which crowded the ballroom of the Genesee Valley Club in Rochester, N. Y., on October 19. Miss Cheatham upheld her international reputation as a *diseuse*, and won applause from the audience and the press. She triumphed, as always, with "The Little Bisque Doll," repeated her successes with negro "spirited" and "Don't Be What You Ain't," and also presented some new works.

On October 21 she gave a recital under rather unusual circumstances in Buffalo. This recital took place at the Teck Theater, and was given by a wealthy woman of Buffalo as a birthday gift to herself. Miss Cheatham had become interested in the work at Westminster House, and had earlier expressed her desire to give a recital for the children of the settlement. The donor of this recital invited all the children in town that the theater would hold. It was children's day, and but few grown-ups were present. That the children were vastly delighted by being thus taken into the realm of owls, pussycats and bogey men goes without saying, and the grown-ups who were present found her work no less delightful than the little ones.

Miss Cheatham has developed an individual art of her own, with which all lovers of fanciful and whimsical sentiment should become familiar.

Ferrata Composition Sought

NEW ORLEANS, Oct. 23.—Giuseppe Ferrata, who is head of the Newcomb Conservatory of Music, has been requested by Director Charles Henrotin, of the Carnegie Institute at Pittsburgh, to write a musical composition to be used at the one thousandth organ recital to be given on November 13, at Carnegie Hall. Dr. Ferrata's works have had a great demand in Germany, France and Italy, and Newcomb College is being highly congratulated upon its choice of a president.

H. L.

VAN NORDEN SINGS IN HIS OLD HOME

New York Tenor Finds Providence
Audience Highly Appreciative
of His Art

PROVIDENCE, Oct. 25.—The first musical event of the season was the song recital at Memorial Hall Wednesday evening by Berrick Von Norden, tenor, of New York. An appreciative audience greeted Mr. Von Norden, particular interest being shown because the singer was formerly a resident here and received his early musical education under Dr. Jules Jordan. He was also graduated from Brown University, and was tenor soloist at the Union Congregational Church previous to his study abroad.

Since his last appearance here with Mme. Calvé, Mr. Van Norden's voice has shown marked improvement. It is remarkably pure and clear, and is employed with a rare degree of intelligence. This was especially evident in the rendition of Beethoven's beautiful love song, "Adelaide," and Matthews's "Winter."

Oscar Lifshy proved an excellent accompanist, and his solo playing was also received with much pleasure. His rendition of Moszkowski's "Air de Ballet" was most interesting. It was his first appearance in Providence. Following is the program:

"Sublime Cor," Gomes; "Deeper and Deeper Still," Handel; "Waft Her, Angels, to the Skies," Handel; "Adieu Chère Louise," Monsigny; "Shall I, Wasting in Despair?" Wilson; "We all Love a Pretty Girl," Arne; "The Pretty Creature," Storace; "Adelaide," Beethoven. Piano solos: "Romanse," Rubinstein; "Air de Ballet," Moszkowski; Oscar Lifshy; "Daheim," Kaun; "An Heimweg," Kaun; "Lockruf," Ruckauf; "Stille Sicherheit," Franz; "Drei Wanderer," Hermann; "Winter," Mathews; "Ould Doctor Maginn," Lohr; "Carry Me Back to the Pinewood," Burleigh; "Good Night," Beaumont; "A Faded Leaf," Engel; "Before the Dawn," Walker.

The Chaminade Club held its annual meeting Thursday morning at the home of Mrs. Louis E. Robinson, on Stimson avenue. The officers chosen for the coming year were: President, Mrs. George Hall; vice-president, Mrs. Arthur L. Kelly; secretary and treasurer, Charlotte Renington; historian, Sara Sherman. It is planned to hold a concert early in November in Churchill House. It will be "A Morning with a Composer and His Works," and the program will be rendered by Arthur Foote, the Boston composer, who will be assisted by Mrs. Frances Dunton Wood and Anna Miller Wood.

The Monday Morning Musical Club held its annual meeting Monday at the home of Mrs. Merwin White. Mrs. Harold Gross was unanimously elected president, Mrs. White declining re-election. A. Lorraine Johnson was elected vice-president, and Ethel Shipman treasurer. It was decided to hold six or more meetings during the season with a more ambitious musical program at each, instead of the fortnightly meetings as heretofore. Different composers will be taken up in turn, with a paper and illustrative music on each.

The first recital of the Hans Schneider Piano School took place Thursday evening in the school's concert hall, and a large audience greeted the players. The recital was most interesting.

An informal musical evening was enjoyed at the concert room of Mr. and Mrs. William Harkness Arnold, on Brown street, Thursday. George A. Spink entertained with several of his own compositions.

G. F. H.

ENTERTAINS CRITICS

Albert Spalding Gives Unique Dinner
Prior to Sailing

Albert Spalding, the violinist, entertained the musical critics of New York and the conductors under whose direction he has played during his sojourn in America, at a banquet at Delmonico's on the evening of October 22. In a well-worded speech, the young violinist extended his thanks to the conductors for the help which they had given him in his work in America, and told the critics that he looked upon their words as suggestions to aid him in his work. The conversation took the turn of an earnest discussion of the function of criticism. About twenty were present at the dinner, which was much enjoyed by all.

Mr. Spalding sailed on Tuesday, October 26, on the *Kaiser Wilhelm der Zweite*, of the German line. He has already booked about fifty engagements for his European season, and will go as far as Cairo, Egypt.

John Young to Sing in Newark

NEWARK, N. J., Oct. 25.—John Young has been engaged to sing *Faust* with the Oratorio Society of Newark on November 3.

FARRAR, SCOTTI AND SAMAROFF IN CHICAGO

Operatic and Piano Music Combined in
Charity Concert That Nets
\$10,000

CHICAGO, Oct. 25.—Geraldine Farrar, Antonio Scotti, grand operatic stars, together with that aristocrat of the pianoforte, Olga Samaroff, gave a concert in behalf of the German hospital yesterday afternoon at the Auditorium that approximately brought in \$16,000, allowing \$10,000 for the noble charity for which it was planned. The audience was rather phlegmatic. The gallant Scotti was selected to break the ice with a reading of "Pagliacci" that seemed comparatively tame, as the genial baritone has as yet hardly succumbed to the flirtatious fripperies of the concert stage.

It was a stunning example, however, of tonal suavity and, from that point of view, was satisfactory to the dilettante. Miss Farrar's group of French songs seemed more to the fancy of the auditors.

Franck's Nocturne, Fauré's "Butterfly," and the air from Debussy's "L'Enfant Prodigue" were beautifully given and revealed the fair young singer in an entirely new light, as her previous appearances have been entirely dramatic and operatic.

Scotti's impassioned reading of "Don Giovanni" and Miss Farrar's group of German songs were rarely beautiful.

Mme. Samaroff was greeted as a favorite, and her opening Chopin group indicated that she was still the finished artist. As usual she secured a big musical tone with little apparent effort, a touch that was telling and a grace that was ever fascinating. After the Chopin selections she gave a seldom heard prelude of Rachmaninoff, a concert study of MacDowell, and as a substitution for her third group gave a transcription of the "Ride of the Valkyries."

Signor Scotti and Miss Farrar sang several duets in delightful fashion; a selection from the "Marriage of Figaro," Barcarolle from "The Tales of Hoffmann," and in response to encore a selection from Mozart's "Don Giovanni."

C. E. N.

George M. Robinson Books Important Concerts for His Artists

George M. Robinson, the New York manager, has announced engagements at Akron, O., Trenton, N. J., and Philadelphia for several of his artists.

At Akron, Mlle. Gerville-Reache, contralto, and Leandro Campanari, violinist, assisted by Katherine Bruot, pianist, will give a recital under the auspices of the Tuesday Musical Club.

On Wednesday of next week, Mlle. Gerville-Reache, Leandro Campanari, Emma Trentini, contralto, and Sara Gurowitsch,

'cellist, will appear in concert at Trenton, N. J.

On Thursday, in Philadelphia, at the Forest Theater, Mlle. Gerville-Reache, Emma Trentini, Sara Gurowitsch, 'cellist, and Leah Kohler, violinist, will give a concert for the benefit of the Crippled Children's Seaside Home, at Atlantic City.

MONTREAL ENTHUSIASTIC

Art of Dr. Wüllner a Revelation to the
Canadian City

MONTREAL, Oct. 20.—Dr. Ludwig Wüllner's art proved a veritable revelation to a cultured musical audience here last night at the New Windsor Hall. He came heralded as an incomparable *lieder* singer and interpreter of German songs, but it is safe to say that no one in the audience who had not heard him before had an adequate idea of the manner of singer he is. It was not so much his singing as himself that caused so remarkable an impression upon his audience. Wüllner appeared to live his music, and threw into it such a tragic intensity as seemed almost to hypnotize his audience.

Despite the fact that he sang altogether in German, there was little need for anyone to follow the translations of his songs in the program—his voice and himself told the story of each more powerfully than mere words could. Dr. Wüllner was accompanied by Conrad V. Bos, who proved himself fully equal to the task of accompanying such a singer.

ARTHUR FOOTE IN RECITAL

Boston Composer's Works Performed
Before Woman's Club

BOSTON, Oct. 25.—Arthur Foote, the composer and pianist, assisted by Mrs. Frances Dunton Wood, soprano, and J. A. Millington, violinist, interpreted an interesting program of Mr. Foote's compositions before the Marlboro Woman's Club, Marlboro, Mass., last Friday afternoon. The program was as follows:

Mr. Foote—Prelude for the left hand (Op. 37), Romance from Suite in C Minor, "Exaltation," Etude Arabesque, two poems (after Khayyam), Meditation, May Song and Little Caprice in B Flat Major. Mr. Foote and Mr. Millington—Sonata in G Minor, for violin and piano. Mrs. Wood—"Love Me, If I Live," "The Night Has a Thousand Eyes," "Love in Her Cold Grave Lies," "A Song of Four Seasons," "Bisessa's Song," "Sweetheart," "In Picardie," "O, Swallow, Swallow, Flying South," "The Eden Rose," "Constance," "If Love Were What the Rose Is," "Irish Folk Song," with violin obligato.

D. L. L.

F. C. Bornschein's New Part Song

"The Ballad of the Lake," a part song for mixed voices, music by Franz C. Bornschein, has recently been published by the Clayton F. Summy Company, of Chicago. The poem was written by Thomas Moore while at Norfolk, Va., where he heard the

PHILADELPHIANS SCORE IN "MIGNON"

Operatic Society Surpasses All Previous Efforts in the Quality of Its Performance—A New Soprano in the Title Rôle—Philadelphia Orchestra Heard in "Manfred" Symphony

PHILADELPHIA, Oct. 26.—The first production of grand opera here this season was given last Wednesday by the Philadelphia Operatic Society at the Academy of Music. A very creditable performance of Thomas's tuneful "Mignon," a work that had not been heard here for eleven years, was enjoyed by a representative audience. The attendance did not fill the auditorium, but the number present indicated that the unique local organization is highly appreciated. Public and press were united in the opinion that the society eclipsed any of its previous attempts. The cast was all that could have been desired of amateurs, and the choral ensembles and ballet were of a high musical order, indicative of excellent training and careful rehearsing.

Elma Carey Johnson made her debut in the part of *Mignon*. Her pleasing soprano and excellent acting mark her for future honors in the opera field. Paul Volkman, in the tenor rôle of *Wilhelm*, was heard for the first time in opera. He is one of the city's best tenors, and a finished actor. He was at all times at ease, and of pleasing and commanding address, and his vocal interpretation of the difficult part was in all registers equal to the demands.

The others in the cast, who had previously appeared as soloists with the society, were Elsie North Schuyler, Beatrice Walden, Frank M. Conly, Horace R. Hood and Charles D. Cuzner. Miss Schuyler's coloratura soprano was at its best. She was queenly in the part of *Felina*, her acting being remarkably skilful. Mr. Conly gave an artistic portrayal of *Lothario*. His sonorous, rich bass voice and authoritative acting lent distinction to the performance. *Laertes* was appreciatively interpreted by Mr. Hood. Cordial applause greeted his tipsy scene, which was well acted. Miss Walden as *Frederick* was a beautiful "boy," and her good contralto and winning stage manners caused favorable criticism. Mr. Cuzner as *Giarno* showed ability as a singer and acted with understanding. Charles J. Shuttleworth, as *Antonio*, did not have so much to do as others in the cast, but per-

formed his duties effectively. Siegfried B. Behrens, the director, had the singers and musicians well under control at all times. Albert W. Newman had trained the ballet girls to a gratifying expertness.

The next performance by the operatic society is scheduled for January 26, when a double bill will be given, consisting of "Cavalleria Rusticana" and "I Pagliacci." The management announces that there are some vacancies in the chorus, especially among the contraltos and tenors. Mr. Behrens will receive and hear applicants.

The Philadelphia Orchestra last week presented a program of exceptional interest in the "Manfred" symphony of Tchaikowsky, and incidentally introduced as the soloist Allen C. Hinckley, the grand opera basso of this city, who has won such distinction abroad. Mr. Hinckley sang the aria "Schweig, Schweig" from "Der Freischütz," with an art that brought forth such persistent applause that the rule against encores was broken. Mr. Hinckley has a rich, sonorous, even voice of a volume that carries admirably, and his enunciation and stage deportment commend themselves highly.

The "Manfred" symphony was admirably interpreted under the able guidance of Carl Pohlig, the four movements or variations being thoroughly comprehended and executed by his musicians. The program opened with Brahms's Variations on a Theme by Joseph Haydn, the eight movements touching almost every mood, from grave to gay and from simple to showy. The program concluded with the "Espana" rhapsody of Chabrier, which proved to be a brilliant finale.

Charles R. Hargreaves, one of Philadelphia's best tenors, has just returned from a three months' European tour. He did much successful grand opera and concert work abroad.

Mary Hallock, a distinguished Philadelphia pianist, is on a concert tour of about sixty recitals in the Middle West and East. Selden Miller, director of the People's Choral Union, was the guest of honor this week at a reception by the Board of Governors of the union at the Spring Garden Institute. An interesting musical program was enjoyed on Sunday afternoon at the



—Photo by Haesler, Phila.

Frank M. Conly (Lothario), Elsie North Schuyler (Felina) and Paul Volkman (Wilhelm)

Masonic Home. The soloists were Elsie North Schuyler, soprano; Rebecca Conway, contralto; Joseph S. McGlynn, tenor; W. J. O'Donnell, bass, and Elizabeth Signor Doerr, violinist. Stanley Muschamp was the accompanist.

Agnes Clune Quinlan, pianist, and Paul Meyer, violinist, both of this city, appeared at a recital this week in

the Ursuline Academy, Wilmington, Del.

William Stansfield opened his eleventh season of weekly organ recitals last Sunday afternoon at St. James's Church. A feature of the evening service was the chanting of the Psalms from the Southwark Psalter, which Mr. Stansfield introduced two years ago for the first time in any boy choir in this country. S. E. E.

METROPOLITAN CO. OF UNWIELDY SIZE

More Tours Planned In Order to Satisfy Individual Contracts with Singers.

Behind the announcement made this week by Andreas Dippel, administrative director, that the Metropolitan Opera forces are to be divided into several companies in order to give operatic productions simultaneously in various cities, there is a state of affairs which is causing grave concern on the part of the wealthy backers of the institution.

The policy of allowing two directors—Dippel and Gatti-Casazza, with apparently equal powers of administration—to engage new singers for the company, has resulted in so completely over-stocking the company that it will be impossible to satisfy the conditions of the individual contracts, so far as the number of appearances guaranteed each artist is concerned.

One of the results of the double-headed engaging of singers this Summer, is a company, which, not counting conductors, assistant conductors, chorus master, stage managers, ballet masters, danseuses, etc., etc., includes twenty-one sopranos, fifteen contraltos, nineteen tenors, fourteen baritones and eleven basses.

When Dippel and Gatti-Casazza reached New York to compare notes on their Sum-

mer's labors, they were confronted by a fairly overwhelming list of contracts and realized immediately that it would be a physical impossibility to provide the required number of engagements for even a small part of their artists, and that a loss of more than \$500,000 would be incurred by confining the company's work to New York, Philadelphia, Brooklyn, Chicago and Baltimore.

It then became necessary to plan tours for sections of the company to give performances in Atlanta, St. Louis, Milwaukee, Cincinnati, Cleveland, Pittsburg and other cities. The matter which is causing uneasiness to hover over the heads of the millionaire directors of the company is the almost certain monetary losses which such a tour incurs. That the deficit with which the Metropolitan is threatened this season will be far greater than that of any previous year, as the result of its peculiar dual directorship, is now becoming apparent.

Concert Engagements of Boston Opera Company Artists

F. C. Coppius, head of the concert department of the Metropolitan Opera Company, announced Wednesday that contracts had been signed whereby all concert engagements of artists connected with the Boston Opera Company would be made exclusively through his department.

Paul Bourrilion, a French tenor, who comes from the Opéra Comique in Paris, and who is to appear with the new Boston Opera Company, arrived in New York, Monday, on the Hamburg-American liner *Cincinnati*.

'NO REAL LOVE FOR MUSIC IN AMERICA'

It's Just a Pose with Us, Says Hermann Klein in Vitriolic Attack

LONDON, Oct. 25.—A large English audience was delighted at the verbal brickbats hurled at America in a lecture to-night by Hermann Klein, who used to be a teacher of singing in New York. Mr. Klein's labors in the American city met with so feeble a response in the matter of enthusiasm and dollars that he feels quite hopeless of the country's artistic standing and musical appreciation. "The truth about Music in America" was the title of his

philippic. He said that New York was America's musical center, more from its size and position than from any existing love for or knowledge of music among the people.

"Musical enthusiasm," said he, "is largely a pose of American women. No musical education exists in the country. Ragtime is really preferred to chamber music. American artists are appreciated by their countrymen only after they have achieved success elsewhere."

Mr. Klein attacked the star system in opera, church music and concerts as it exists in the United States. He advised young singers not to go there searching for plums, which are hard to find.

"American critics," the lecturer went on, assume the attitude of Irish laborers who, seeing a stranger, said: 'Let's heave a brick at him.' In their criticisms they glorify themselves, their art and their public at the expense of a genuine musical verdict."

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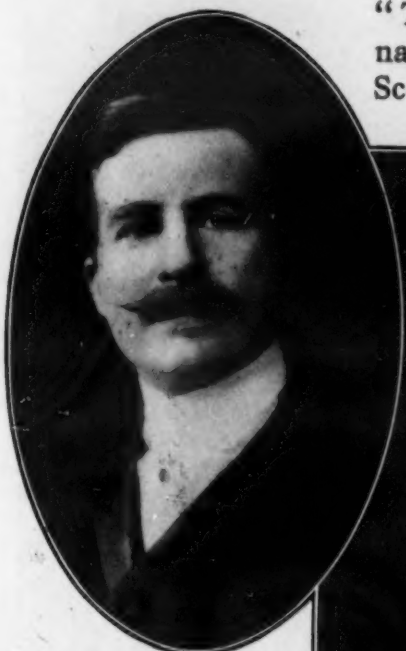
IN AMERICA

OCTOBER to MAY, 1909-1910

MANAGEMENT: THE HENRY WOLFSOHN MUSICAL BUREAU
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OPERA IN ENGLISH TRIED FOR THE FIRST TIME AT THE MANHATTAN

"The Bohemian Girl" Presented in the Vernacular, Attracts Large Audience—Russo, Scott, and Miranda Carry Off the Honors



—Mishkin Photo

HENRI G. SCOTT

On Wednesday evening, October 20, in his preliminary season of grand opera, Oscar Hammerstein presented "The Bohemian Girl," in broken English. This good old opera, although full of the good old operatic absurdities, is still capable of affording a deal of enjoyment to opera audiences.

It was a case of standing room only—the house was packed.

How many came because it was announced that the opera was to be sung in English, and how many because it was the "Bohemian Girl" that was to be sung, cannot be said. At all events, the legend "in English" on the advance notices did not keep people away, and Mr. Hammerstein cannot refuse further performances in English as the result of Wednesday's experiment.

The audience on Wednesday evening did not know from which source to derive the most amusement, from the music itself, from the conventions of melodrama, or from the wonderful English in which the opera was in part sung. There were moments when the audience, which had understood that it was to hear opera in English, wondered if it had gotten into the wrong house.

Mlle. Lalla Miranda sang in Esperanto, though taking her part with fine seriousness. Her voice is rich and fruity, and Protean in expressive range. M. Domenico Russo, as the proscribed Pole, had the first real opportunity to show what he could do. He sang with a vibrant voice of musical quality and great carrying power, and responded to an enthusiastic demand for an encore in "Then You'll Remember Me." In the scene near the end, where the hero's noble birth becomes manifest, Russo displayed the Latin temperament to good purpose, and gave quite a stirring piece of acting.

The singers more particularly qualified to distinguish the performance as opera in English were Mlle. Lalla Miranda, as Ar-



LALLA MIRANDA

line; M. Henri Scott, as *Count Arnhem*, and George Shields, as *Devilshoof*, the Gypsy chief. Harry Davies as *Florestin* might be added to the list, but the part is none too sympathetic or important.

Mlle. Miranda was very charming, although giving no particular exhibition of power or intensity. The audience appeared to be greatly delighted with her singing of "I Dreamt that I Dwelt," in which she displayed much purity and clarity of tone. Throughout the opera the accuracy and intonation and agility of her voice, which she added to native charm, made her work a pleasure.

M. Henri Scott carried off great honors, most especially with the old war-horse, "The Heart Bowed Down." In the entire presentation of the opera he was the only one who set anything approaching a model of English diction in singing. One understood what he was saying because he made use of his consonants, and did so without sacrificing sheer vocal quality. If the performance of Wednesday evening was a test of the feasibility of opera in English, it must rest upon the work of M. Scott alone, or at least with some aid from Henry Davies, who also sang in the English language.

George Shields made a capital Gypsy chief, rather of the Captain Hook order. He would almost have been better as a pirate. But it is always difficult to make language understood through the medium of these big bass voices. Moreover, he wore such a large mustache that he



DOMENICO RUSSO

was scarcely able to enunciate through it.

Miss Coombs as *Buda*, Mr. Chapman as *Captain of the Guard*, and Mr. Dauche carried out their several parts worthily. The performance was ably directed by M. Carlo Nicosia.

There is no doubt but that the use of the English language, or at least the attempted use of it, brought the audience into more intimate relations with the stage than is usual. There is no doubt but that more fine points were grasped than is customary in a performance sung in a foreign language. This was evident even through the broken English in which much of the opera was sung. The use of their own language seemed to put the auditors in a good humor; but as a thorough test of the practicability of opera in English, the performance was colored by so many extraneous elements that in considering it as a test various allowances have to be made.

In so far as English was really sung in the opera, there was nothing in the performance which would go to discredit English as an operatic language. A certain old-fashionedness in the phraseology of this old opera seemed, perhaps, a little quaint, but this was nothing against the English language as an operatic medium. If the quality of the English diction in all the parts could have been brought up to the standard which was maintained in a few of them, it would have been a revelation; the audience would have been brought into touch with the opera as a whole with an intimacy never attained while merely listening to the golden voice, regardless of language.

As a genuine test of the availability of English for opera, Wednesday's performance of the "Bohemian Girl" must be regarded as in the main clumsy and inadequate, although as a performance it presented many delightful features in itself. No one can have the slightest right to condemn operatic performance in English from this presentation of the "Bohemian Girl."

When will operatic stage managers learn to produce melodramatic effects with at least as much care, and show of realism, as do the Bowery theaters? When the Gypsy Chief, not fifteen feet ahead of his

pursuers, chops down a heavy bridge with a few light waves of his hatchet in the air, it is no wonder that the audience is in a roar of laughter when the curtain goes down, where it is supposed to be in tears at the villainous abduction of the little girl. Anyone who goes to the opera must naturally accept operatic conventions, but where even the slightest modicum of common sense could produce a far more realistic effect, it is not unreasonable to wish that it might have been employed. Press comments:

One of the odd features was the liberal buying of librettos. So far as could be seen there was almost as large a number of readers turning pages as on nights when opera in Italian or French is the thing. This proved to be necessary.—*New York World*.

No point can be made of the fact that the opera was sung in English. The audience evidently came to hear the music, and the work might as well have been sung in Hungarian as far as a general understanding of its text went. * * * The parts were generally well sung.—*New York Times*.

Miss Miranda made a gracious *Arlene* and sang very well, while Mr. Scott, as the *Count*, sang with admirably clear diction. Mr. Russo was the fervent wooer *Thaddeus*, and the comedy element was safely entrusted to Messrs. George Shields and Harry Davies, who sang *Devilshoof* and *Florestin* respectively.—*New York Herald*.

The opera was sung in English by all in the cast that could speak English. Mlle. Miranda, of Australia, was the *Arlene*, but, strange to relate, there was a tinge of Gallicism about her accent. Paris had the same effect on Miss Garden.—*New York Telegraph*.

OBERHOFFER GETS NEW WORKS FOR MINNEAPOLIS

Elgar's New Symphony Among Them—Orchestra to Add Two Novel Instruments

MINNEAPOLIS, Oct. 25.—Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, has just returned from a Summer in Europe, where he spent considerable time in the musical centers delving for novelties for the orchestra's program this season. Through an arrangement made with the Society of German Tone Poets of Berlin, Mr. Oberhoffer has secured the performing rights to every European novelty of worth for \$500 yearly. This is considered a good stroke of business, for the usual charge for this privilege is \$1,000 yearly.

One of the most important of the modern works which Mr. Oberhoffer has brought back with him is Elgar's new symphony, which Mr. Oberhoffer secured through Richter at Manchester.

Other novelties which Mr. Oberhoffer has secured include a half dozen Debussy works, a Child Life suite in ten scenes, by Conus, a new Russian composer, and Delius's orchestral fantasy, "Paris."

Two novel instruments will be added to the orchestra this year. One is a glockenspiel, to be played from an ordinary keyboard, and the other is a celesta, the tone of which is produced by felt hammers falling upon metal tubes. Mr. Oberhoffer will begin rehearsals November 1.

The sale of season tickets promises to be the largest in the history of the Orchestra, and the Auditorium, which was thought a few years ago to be sufficiently large to care for any musical audiences in Minneapolis for many years to come, has many times proved too small to accommodate those who wish to attend the Symphony concerts.

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Dear MUSICAL AMERICA:

I told you last week that I had learned of a musical corn doctor. This does not concern itself, as might be supposed, with a phase of the much-discussed application of music to the care of disease—unless it be to the disease of poverty. Some of the new-thoughters, you know, regard poverty as a sickness. Most musicians regard it as an incurable sickness. Music is not in good standing as a means of preventing poverty, but it served "Moishe" Mendelssohn in good stead, nevertheless.

"Moishe" Mendelssohn was a professional beautifier of the East Side of New York. In his death last week this picturesque part of New York lost one of its most picturesque figures. Mendelssohn held the position of official corn and wart doctor of the tenements. He would go through the streets with a small wagon, on which he had placed a hand-organ. When he gathered a crowd through the exercise of his function of minstrelsy, he would circulate among the audience looking for business. Whenever a customer favored him with patronage, "Moishe" would apply his remedies, gather in his fee, and give a stirring rendering of the customer's national anthem.

Whether "Moishe" was a relative of the original Mendelssohn has not been determined.

As a contributor to the gayety of nations, however, "Moishe" Mendelssohn is not to be mentioned in the same breath with John Johnson, of Oshkosh, Wis. The following letter, sent to an eastern publisher, will conduct you at once to the inner shrine of Mr. Johnson's genius, which, in its artistic trend, seems to be allied to the Scandinavian spirit:

OSHKOSH, WIS., Sept. 20, 1909.

Dear Messrs.

I have composed a song and I am sending it now for you to judge. I don't know whether it is any good or not I start to compose this song when I was eighteen years old and now I am twenty-one and think their isn't a song like it and think it will make a hit. I don't think it is very perfect but I hope you can improve it to it now I will write the song—

(Verse)

I
Stephanie won't you write to me
don't you see I am lonely
as can be no one can not
tell you how I love
you the days seem as long
as years when you are
away the flowers in bloom
don't look good to me when
you are away.

"Chorus"

Last night I dreamed of
the one I never seen
for long days by but I
have the picture in my
mind all the time you
are here you are their
you are every were and
I can not miss you no
were.

(Verse)

II
So I dreamed again of you
Stephanie that you was

dressed in white soround
by angels all around
going up the golden stair
to enter the golden door
by the door you stoop and
spoke to me I will love
you even if you are dead.

(Verse)

III
So I wake up then and
I seen it was only in a
dream so I went to the
door to call for the
Janiter as I open the
door their lay a letter
for me it was strange
to me to see a letter so early.

(Verse)

IV
When I see the letter
I knowed what that meant
that it will tell me all
about the dream as I open
letter their was that message
for me but I seen she
died with love in her
heart for me sweet Stephanie.

I have wrote the song I know their is some mistakes in it but I know that you can correct it if you could get some one to put the music to it. I think the song would be alwright I have a tune to it myself but which I can not compos any other way but whistling as I have no more to sau I will ring off. Yours respectfully,

JOHN JOHNSON,
Oshkosh, Wis.

To properly estimate the quality and determine the nature of Mr. Johnson's lyric gift, it would be necessary to enter upon some of the remoter reaches of the history of poetry and art. From "Ung, Maker of Idols," to Francis Thompson, the magician of modern verbal nuance, is a long way, and John Johnson is somewhere on that way—just where, it would be difficult to say with accuracy. His verse form must be regarded as primitive, although it may be said to be original, or even aboriginal; but his content, on the other hand, speaks of a considerable development of spiritual evolution. A stickler for fine points might take exception to his phraseology here and there. It cannot be gainsaid that such an expression as "the flowers don't look good to me" might be regarded as a colloquialism. But it is in point of imagery that the greatest objection is to be offered. Ever since the time of Zola and Flaubert discussions have been rife as to what subjects may be legitimately introduced into a work of art. Whether the image of the "janiter" can be permitted in a distinctly ideal love poem is a question. Personally, I think it mars the unity.

Perceiving the simple and naïvely beautiful heart which beats between the lines of this poem, you may think it devilish of me thus to wield the critical scalpel upon this poetic effort. But you must remember whose musings these are.

I have just been reading with some interest an interview with Mr. Winthrop Ames on the subject of the New Theater which appeared in the New York Times. As director of the New Theater, Mr. Ames will have the shaping of its artistic policies. Nothing that I have read for a long time has revealed so clearly and so curiously the difference between the artistic and the journalistic point of view as this interview.

The first thought that comes to one, on reading the catechising of Mr. Ames by the Times representative, is that the interviewer is an idiot; but one finally sees that he is only a journalist. With a diabolical persistency, he plies Mr. Ames with questions calculated to draw out a confession that so-called "forbidden themes" will be sanctioned on the stage of the New Theater. Mr. Ames, in his very first answers, makes it plain that the theme *per se* is not of much consequence and that it is chiefly a question of whether a playwright is presenting a scene wholly for the sake of making a salacious appeal, or because that scene is necessary to the carrying out of a genuine dramatic idea. It is the intent—the artistic sincerity—on which Mr. Ames insists; the desire of the artist to truly portray dramatic circumstances which shall touch the lives of all normal and healthy beholders of the drama. The sincere artist, the beholder or the critic of life, can and will touch on many questions, many

themes, which would not be tolerated from the playwright who employed them with obvious salacious intent.

Plainly as Mr. Ames explains himself on this point, the interviewer brushes the point aside and, like a lawyer trying to rattle a witness, attempts to worm out of Mr. Ames the confession for which he so ardently yearns—that forbidden themes will hold the boards of the New Theater. He has got to have a headline with that catchword "forbidden themes" in it. In the end, the best he can do is to head his article with the question "WILL THE NEW THEATER HAVE PLAYS ON FORBIDDEN THEMES?"

It was not a great triumph, and it tickled me greatly to see art get ahead of journalism for once. I know that you will not hold this up against me, for you know how devoted I am to you—so devoted, in fact, that while you never write to me at all, I write to you every week.

Have you seen the disappointing news that Mary Garden is not to be a nun after all? All that torment and travail of soul that I went through in trying to explain this strange phenomenon was, after all, in vain! Mary has merely been converted to Catholicism. I am broken-hearted over this. To have to rob my mind of the delectable picture of Mary as a nun is one of the bitterest disappointments in the long chapter of woes which constitutes my life. But there is a soothing thought. Mary was especially struck with the influence of the Catholic religion in soothing turbulent passions and in preventing crime.

"That is partly what led to my conversion," she said.

Was it to soothe her own turbulent passions and remove from herself the possibility of crime that she entered the church, or was it to enable her to carry the soothing influence into other lives and prevent others from committing crimes. How is it that the very thing which is the *sine qua non* for Mary in art is taboo when it comes to religion? Without a fine assortment of turbulent passions, an operatic rôle would have little attraction for Mary; but a religion which sanctions them is not for her. Perhaps it is that she hopes to atone in her religion for the stormy passions she arouses through her art.

To take a wholly different view of the matter, perhaps her religious hand knoweth not what her artistic hand doeth. I shouldn't wonder if this were one of those strange cases of multiple personality of which I have read such interesting accounts of late. I leave it to you to decide what is the truth of the matter. I confess myself to be baffled.

Berlin has gone Caruso-mad. The reports have not so much to say of the sensation which his voice created as of the turbulent enthusiasm aroused by his acting. A correspondent of the New York Times says that the presence of the Kaiser, the Crown Prince, the Prince and Princess August Wilhelm, Princess Eitel Freidrich and Prince Oscar gave "the high C of smartness to one of the most brilliant audiences ever assembled within the walls of the dingy old opera." How neat. This expression, however, cannot be said to give even the high B flat of smartness to this fine frenzy of journalistic genius.

If the reports are true, I am disappointed in Emmy Destinn. She was to have sung with Caruso during his Berlin engagement, but balked at the last moment, and the soprano music of the Berlin spheres had to be rendered by stars of lesser magnitude. She said that she had a cold, but it is rumored that the coldness which troubled her was in the reception of her work in "Dalibor" the week before. Also, she is said not to have liked the look of the mathematical formula:

Destinn:Caruso::250:2500.

I will be charitable and give Miss Destinn the benefit of the doubt. I like her voice and her art, and I am sure she is willing to stand up against adverse criticism and financial arrangements not yet satisfactory, with good nerve, until she shall win out. It is bad enough to have Mary Garden disappoint one, without having Emmy Destinn follow suit. I am hoping to discover that she really had a bad cold.

I am always waiting and hoping for the appearance of the prima donna who will have the gifts but not the auxiliary attributes of the profession. It seems like a vain hope.

* * *

A new critic of Debussy has arisen in the person of the little daughter of Perley Dunn Aldrich, of Philadelphia. The singer has been studying out the score of "Pelléas and Mélisande" of late, on his old seashore piano, and neither the family nor the cat has fully arisen to the appreciation of Debussy's notions of harmony. It appears that a custom of the Aldrich family is the playing of a few bars of the Lohengrin or Mendelssohn wedding march as a signal for dinner, presumably to add to the festive character of the occasion. One day, as an experiment, Mr. Aldrich played the right hand part of the opening bars of the Lohengrin march in B flat and the accompanying chords in A. The little daughter of the house said, "Papa, don't do that—mother will think it is 'Pelléas and Mélisande' and not the dinner bell."

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ST. PAUL, Oct. 25.—The return of Aurelia Wharry, soprano, after an absence of three and a half years from her home city, has added an excellent singer to the St. Paul musical coterie and an earnest teacher to the professional ranks.

Miss Wharry is a pupil of Isadore Braggiotti and an enthusiastic advocate of the Italian method, which she has demonstrated in her remarkably good singing. A well placed voice, good diction and admirable breath control support a style notable for its dignified simplicity and adherence to commendable ideals.

At the opening reception of the Schubert Club and at the meeting of the Minnesota State Federation in Lake City, Miss Wharry's work proved a credit to herself and to the organization she represented. The excellence of Leopold G. Bruenner's accompaniments was also noted. F. L. C. B.

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INDIANAPOLIS HEARS A VARIED CONCERT

Vocal, Violin and Piano Selections
on Matinée Musicale's
Second Program

INDIANAPOLIS, Oct. 23.—The second concert of the Indianapolis Matinée Musicale occurred on last Wednesday afternoon, when more than a hundred women braved a pouring rain to attend. The program, a miscellaneous one, was in charge of the first division, and included ensemble work for voices and pianoforte and solo for voice, violin and pianoforte. Those taking part were Mrs. Ralph K. Polk, soprano; Ruth Murphy, violinist; Sarah T. Meigs, pianist; Effa Jeanette Carter, soprano; Ellen Lovell, pianist; Mary Traub, contralto; Ladies' Chorus, under the direction of Mrs. Carroll B. Carr; Mrs. Vincent G. Clifford, Pearl Randall, Mrs. James W. Lilly and Mrs. Charles S. Crosley, who played the *Königsmarsch*, opus 28, by Von Bülow.

The accompanists for the afternoon were Mrs. Roy L. Burtsch, Paula Kipp, Mrs. Hugh McGibney and Mrs. S. K. Ruick. Mrs. Ruick was unexpectedly called upon to take the place of Mrs. S. L. Kiser, who could not be present, and played some difficult accompaniments without preparation.

A notable feature of the program was the fact that Miss Lovell, who is a pupil of Emiliano Renaud, of the Indianapolis Conservatory of Music, and who but a few days previous had been accepted as an active member, appeared instead of Margaret Ladley, whose illness prevented her playing. Miss Lovell gave a Bach Prelude and Fugue and the "Elfintanz," by Spallnikoff. Her work met with hearty approval.

Kenneth D. Rose, another of Hugh McGibney's successful violin students, has sailed for Europe, where he expects to continue his study. Mr. Rose has been a pupil of Mr. McGibney for the last five years, having graduated from the Metropolitan School of Music under his instruction. He will no doubt add his name to his teacher's already large list of accomplished violinists who have established themselves as artists. This list includes the names of Thaddeus Rich, Ellis Levey, Katherine Bauer, Vera Verbarg and Eddie Brown.

MR. WERRENATH'S RECITAL

Young Baritone Covers Himself with
Glory at Mendelssohn Hall Event

Had Reinald Werrenrath at his recital in Mendelssohn Hall last Tuesday evening rendered nothing except the four Grieg songs: "A Swan," "The First Primrose," "My Thought Is Like a Mighty Crag" and "I Love Thee," his complete success would still have been assured. These mastersongs, which are so unaccountably neglected by most singers, demand in their ideal interpreter not only a voice of beautiful quality and careful training, but also a deeply emotional temperament. Mr. Werrenrath possesses all of these qualifications, and the results so delighted the large audience that the young artist had no small difficulty in escaping a repetition of each.

Indeed, the "Primrose" was done with such exquisite delicacy that an encore had actually to be granted. Fortunately, the excellences of the program were not confined to these particular numbers. It opened with Secchi's "Lungi Dal Caro Bene" and "Hear Me, Ye Winds and Waves," from Handel's "Julius Caesar," while several Schumann, Franz and Wolf compositions constituted the second division.

In the third came the Grieg, while English songs by Harriet Ware, Kurt Schindler, Busch, Hilton-Turvey, Hawley and Walter Damrosch made up the fourth and fifth parts respectively. In each of these the singer disclosed a lyrical baritone of no great volume, but of considerable beauty, warmth and color. His phrasing is musicianly, his intonation pure, and his diction faultless whether the language sung was English, German, Italian or Norwegian. No opportunity for subtlety of shading was lost in Schumann's "Ich Hab' Im Traum Geweinet" or in Franz's lovely "Es Hat Die Rose Sich Beklagt," and equally felicitous was the treatment of the dainty Ware numbers. The familiar "Danny Deever" was stirringly done, but what appeared to give especial pleasure was J. Hilton-Turvey's rollicking "Irish Names," in which Mr. Werrenrath's brogue kept his hearers in roars of laughter. Happily, none of the singer's work is marred by nervousness or mannerism, such as is fatal to success in concert work. He has a bright future before him.

The accompaniments were admirably played by Charles Albert Baker and Mme. Harriet Ware, who assisted in her own songs.

SEEK BOSTON LAURELS AFTER SUCCESS ABROAD



Elvira Leveroni (at Left) and Elena Kirmes, Boston Girls Who Will Sing at Boston Opera House

BOSTON, Oct. 20.—Besides seventy-six young men and women who will be part of the chorus of the Boston Opera Company, who arrived yesterday on the *Romanic*, from Italy, were two Boston girls, Elena Kirmes and Elvira Leveroni, who, after success achieved abroad, return to sing as principals at the new Boston Opera House.

Miss Kirmes, who is a Melrose girl, is said to possess a soprano voice of rare beauty. She enjoyed the distinction last year of singing at La Scala, Milan, in the first production in Italy of Strauss's "Elektra."

"I enjoyed my work abroad immensely,"

said Miss Kirmes after her arrival. "I found the operagoers at Milan and Naples most sympathetic and appreciative, but I expect to find the audiences of my native city even more so."

Miss Leveroni is a mezzo-soprano. She studied in Milan and Naples, and has been singing with the San Carlo Opera Company in Spain and Italy. At the Costanzi, in Rome, Miss Leveroni sang the title rôles in "Carmen" and "Mignon" last season.

"I was so delighted to be back in America, and especially in Boston," said Miss Leveroni, "that I hardly had patience with the customs inspectors. I want to achieve my great success here."

DR. MAX FRIEDLAENDER LECTURES ON WEBER

Large New York Audience Greet's Eminent German Scholar When He
Opens His Tour

When Dr. Max Friedlaender, whom the Germanistic Society of America has brought over from the University of Berlin for an extended series of lectures on the greatness of Germany in music, met his first American audience on Tuesday of last week he must have felt as if he had merely come from one German city to another, for with few exceptions the people who filled Mendelssohn Hall represented New York's German population. This was only natural, since the lecture was given in German, but it is safe to predict that Prof. Friedlaender's subsequent lectures in English will command the more widespread interest they deserve.

Prof. Friedlaender chose Carl Maria von Weber as his first subject. He interspersed his attractive résumé of a singularly attractive career with several piano compositions, played in a musicianly manner by Victor Ernst Wolff, and a number of songs, sung by himself, which served to illustrate various phases in Weber's growth and development as a composer. Two of the songs, "Die Kerze" and "Ein Gärtchen und ein Häuschen drin," have never been published. They were written when Weber was about eighteen years old, and show the child as father of the man. The other songs given were "Meine Lieder, meine Sänge," with which Dr. Wülner opened his recent recital; a "Wiegenlied," "Schwäbisches Bettlerlied," "Reigen," "Gebete vor der Schlacht," "Schwerthlied" and the dramatic "Lützows wilde Jagd."

The lecturer pointed out that Weber was tossed about by fate more than any of the other composers, Mozart not excepted, and incidentally called attention to the fact that all of the great German masters had been *Wunderkinder* with only one exception—Richard Wagner. Weber's personal characteristics and the environmental influences of his early years were described, his great melodic gift was emphasized and the incomprehensible fact recalled that the "father of the salon song" entirely ignored the lyric treasure-houses of Goethe and Schiller and devoted his creative genius to poems now otherwise forgotten. That the highest yearly salary Weber ever received as a conductor until within a year of his death was \$500 offered a significant comparison with the salaries of \$15,000 and \$20,000 New York pays its conductors nowadays. The lecture was a model as an

authoritative presentation, appealing with equal force to both student and layman, of a great composer's life and achievements, and could not fail to have the effect of stimulating interest directly in Prof. Friedlaender's discourses still to be given, and indirectly in the Metropolitan's promised revival of "Der Freischütz" this season.

HEINRICH MEYN FOUNDS CLUB

Baritone Gives Recital to Establish
Fund for Golf Caddies and Others

Heinrich Meyn, baritone, assisted by William A. Schmidt, cellist, and Frederick G. Mohr, pianist, gave a recital in the music room of Briarcliff Lodge, Briarcliff Manor, N. Y., on October 22, for the foundation of a boys' club for the caddies and other small boys. Mr. Meyn is an ardent golfer, and, as a friend of the caddies, has started this movement. The recital at Briarcliff was largely attended, and a large sum was obtained with which to start the club.

The program contained "Donna Vorrei Morir," Tosti; "Les Deux Amours," Johns; "L'Heure Exquise," Hahn; "Espoir," Chaminade; "Under the Rose," Fisher; "Rolling Down to Rio," German; "Thy Name," Knight-Wood; "Love Me If I Live," Foote; an aria from "Tannhäuser," "Im Sittenden Mondlicht," Haile; "Es Blinkt der Thau," Rubinstein; "Die Beiden Grenadiere," Schumann, for Mr. Meyn. The cello solos were by Chopin and Von Goens, and the piano numbers by Schütt and MacDowell.

The program as a whole was exceedingly well performed. Mr. Meyn was in especially good voice, and displayed to the utmost the interpretative ability for which he is noted. The audience recognized the excellence of his singing by giving him a cordial reception.

Giuseppe Campanari Devoting Himself to Concert Work and Teaching

Although Giuseppe Campanari will not appear in opera this season, he will be busily engaged in concert work and teaching at his studios, No. 668 West End avenue. Mr. Campanari is a hard worker in music, and his recognition as an opera singer of note is undoubtedly following him. Not alone is he a baritone of superb quality and eloquence, but a pianist and cellist of finish, and withal a vocal teacher of understanding.

It is understood that Mr. Campanari's son, Christopher, a lad of twenty, has shown possibilities of following in his father's footsteps and becoming a baritone of genius.

SAYS "ELEKTRA" WILL CREATE SENSATION

Hammerstein's New French Conductor Regards it as Greater
than "Salomé"

Henriquez de la Fuente, Oscar Hammerstein's new French conductor for the regular season at the Manhattan Opera House, is sure that Strauss's "Elektra," which he will conduct there this season, is going to create a profound sensation with the American public.

"Strauss is an extraordinary man," said he on his arrival here from Europe Sunday. "He is most particular about every detail in the score. I have made a most careful study of 'Elektra,' and with all modesty may say that I feel thoroughly familiar with the score and the composer's intention. It is a colossal work, and, to my mind, musically speaking, more valuable than 'Salomé.'"

Mr. de la Fuente began rehearsals at the Manhattan on Monday. Mr. Hammerstein, who engaged him while abroad last Summer, regards him as one of the greatest conductors of Europe, and has placed much faith in him to present the old and new French operas which will be features of the Manhattan season.

The new conductor has had a remarkable career. At the age of seven he appeared in public as a pianist, and before he was grown he had mastered the clarinet, violin and several other instruments.

Mr. de la Fuente was born in The Hague, where his father was a professor at the Royal Conservatory. When only eighteen years old he was made first conductor of the Royal Opera at The Hague. Later on he conducted opera at Rouen, Liege, Ghent, Lyons, Geneva and riavre, and spent two seasons as musical director of a French opera company at Saigon, in French China. For the last four years he has been musical director of the Royal French Opera at Antwerp, where he has mounted and conducted all the French and Italian repertoire and all the works of Wagner and in French. He also produced "Salomé" at Antwerp with great success. He is now about forty-five years old.

McINTYRE TRIO'S SUCCESS

Sydney Biden Assists at Montclair Concert of Chamber Music Society

The McIntyre Trio, composed of Joseph McIntyre, pianist; Vladimir Dubinsky, cellist, and Hans Letz, violinist, assisted by Sydney Biden, of Berlin, baritone, opened its series of chamber music concerts in Montclair, N. J., at the palatial residence of W. B. Dickson last Saturday evening. The members displayed admirable musical traits in the opening number, Smetana's Trio, opus 15, which won the grateful and hearty applause of the audience, and closed their program with the attractive, lifting lilt of Schütt's Waltzer-Märchen, which they were persuaded to repeat. Mr. Biden sang three songs of Schubert—"Wohin," "Sei mir Gegrüsst" and "Der Lindenbaum"—in true German style; two songs of Foote and Handel's "Where'er You Walk." Mr. Letz, of the trio, played a selection from "Thais" and Sarasate's "Les Adieux."

The trio is made up of musicians of high standard, and has already made a number of engagements for the season in New York and vicinity. Giuseppe Campanari, well-known baritone, erstwhile of the Metropolitan Opera Company, will assist the trio at its next Montclair concert.

Giacinta della Rocca in Severn Concerto

BOSTON, Oct. 25.—Giacinta della Rocca, the violinist who played the new concerto of Edmund Severn when it was performed at the annual convention of the New York State Music Teachers' Association in New York City early last July, has been spending several weeks in Boston, where she has played the concerto for some of Boston's best-known musicians. Arrangements have been completed for Miss della Rocca to play the concerto at the orchestral concert of the American Music Society to be given in Boston probably in January. While in Boston she has played the composition before George W. Chadwick, director of the New England Conservatory of Music; Arthur Foote, the composer, and many other prominent musicians.

Miss della Rocca is a musician who never fails to produce a profound impression upon her audience. While in Boston she is using her favorite violin, a genuine Jacobus Stainer. The instrument was made in 1683 and is valued at \$1,500.

D. L. L.

HOW WILLIAM H. SHERWOOD GETS RELAXATION



WILLIAM H. SHERWOOD, HIS WIFE AND DAUGHTER

CHICAGO, Oct. 18.—William H. Sherwood, the eminent American pianist, is home again, having filled recent concert dates in Sioux City, Ia.; Lexington, Mo.; Brownwood, Tex.; Milford, Tex.; Camden Point, Mo.; Kansas City, Springfield, Mo., and various intermediate cities of note. Every-

where he appeared he was greeted by enthusiastic audiences, and gave programs of interest in a style that attracted admiration. The accompanying photograph shows Mr. Sherwood, his wife and daughter, in their motor boat, *Loreley*, on Lake Chautauqua, N. Y.

plan is to have six evenings, three devoted to dramatic works and three to symphonic works of Strauss. "Feuersnot," "Salomé" and "Elektra" are to be given each one performance at the Munich Royal Opera, and in addition a production of "Guntram" was under consideration. The first appearance of this last opera occurred in Munich in 1890, after which it completely disappeared from the stage. Strauss has, of course, tender memories of his first operatic venture, even now, but on account of the difficulty of the production the opera will not be given again. E. H.

NEWCOMERS STRENGTHEN ST. PAUL'S ORCHESTRA

Rehearsals Reveal Valuable Results of Conductor Rothwell's Search for Material

ST. PAUL, Oct. 25.—In the season's first rehearsal of the St. Paul Symphony Orchestra were seen the results of Conductor Walter H. Rothwell's gleanings from the musical centers visited during his Summer's absence.

The personnel of the orchestra has been strengthened by the addition of seasoned men to fill vacancies and to reinforce different sections. With the exclusion of amateurs, the engagement of professionals of experience and the leadership of Mr. Rothwell, the St. Paul Orchestra claims rank among the strong orchestras of the country.

The first violins include Sam Rhys, concertmaster; Fram Anton Korbe, second concertmaster; Charles Kunen, Walter Logan, Dr. Muhlenbruch, Oscar Baum, Arnold Lotz, F. Gilbert, G. A. Thornton, Joseph Peyer, Frank Hancock and Carl Heinrich.

The second violins are Max Weil, leader; Alfred Damm, Louis Marmer, Carl Feder, L. J. Francoeur, Sam Jacobs, Fred Hancock, Otto Conradi, and W. Beukenberg.

Rosario Bourdon is leader of the cellos, and with him are Fred Scheld, Roberto Sansone, Gerald Merville, A. W. Mailand, and John Ryder.

Of the violas Hermann Ruhoff is the leader, the others being Anton Dahl, C. E. Weisel, J. Levi, S. W. Elkind and H. Stein. D'Alberti is the new harpist. The double basses are Johan Heoba, leader; Gus Tacke, Stephen Mala, Ernest Rossi, Angelo Falco and P. F. Sauer. The flutists are L. Rossi, a new man; L. Guibert and J. A. Golberstadt.

Emilio Ganzerla, who was with the orchestra three years ago, has been re-engaged as first oboe, and with him is L. Doucet. Mr. Doucet is the English horn.

Clarence Warmelin, clarinet, has been with the orchestra since its organization, and could ill be spared. J. M. Bohnen is associated with him. Oscar Ringwall is the bass clarinet. The bassoons are Henry Cunningham and Vincent Pezzi.

The French horns are Morris van Praag, Achille Arranci, James Grubner and V. C. Kec; the trumpets, William Thieck, F. Pierno and M. Withof.

M. Serri, Otto Wolter and Stanley Broz are the trombones; P. F. Sauer, the tuba; Karl Mainzer, tympani; A. L. Snyder, J. E. McCarthy, drums. F. L. C. B.

TO GIVE TWO CONCERTS

"Creation" and "Elijah" on Toronto Oratorio Society's Program

TORONTO, CAN., Oct. 25.—The Toronto Oratorio Society, J. M. Sherlock, conductor, has secured Broadway Hall, Spadina avenue, for chorus practices, to be held there each Tuesday evening. The society will give two concerts this season, the first Haydn's "Creation," in Massey Hall. The second will be a performance of Mendelssohn's "Elijah."

The annual Thanksgiving concert will be given by the choir of Central Methodist Church on Thursday evening, November 4. The program will include an organ solo, a cantata for solo voices and chorus by Dr. Humphrey Anger, and miscellaneous

ous selections, including "Captive Memories," by Ethelbert Nevin.

Jessie MacLachlan, the Scottish prima donna, started her Canadian tour on Thursday night at Clinton, where she received a tremendous ovation.

The rehearsal last Wednesday of the Vegara Oratorio and Opera Society was most satisfactory. Signor Vegara has his singers well under control, and the work put in on some of the more difficult "Samson" numbers gives promise of a fine performance. H. H. W.

Madness Indeed!

Berlin is Caruso-mad, says the cable. He sang before the Kaiser last night at the Royal Opera, and received a tremendous ovation. The correspondent adds that seats are selling at \$50 each. This, in Germany, the land of steady heads, where marks and thalers are concerned, is to be Caruso-mad, surely.—New York Evening Sun.

Antonio Paoli, the Italian tenor who recently made a great success at Ostende, is to head the cast of a revival of "William Tell" in Genoa this Winter.

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GIVES UP SCHOLARSHIP TO MARRY

Girl Pianist's Romance Surprises Seattle—Had Just Won New Musical Honors

SEATTLE, Oct. 20.—Local musical circles were greatly surprised when the news was received here that Florence Huebner, a promising young Seattle pianist, had been married in New York, October 11, to Dr. Hampton Dukes, of Fort Wayne, Ind., just after she had won a \$500 scholarship to continue her musical studies. The scholarship, which provided for a two years' course, was awarded Miss Huebner by the Ladies' Musical Club as recently as September 25.

Prior to her departure for Europe three years ago Miss Huebner was the youngest member of the Ladies' Musical Club. Although scarcely nineteen years old, she has had public appearances as solo pianist with some of the most prominent European orchestras.

When the steamship *Rotterdam* arrived at New York Miss Huebner was met at the gangplank by Dr. Dukes, and he telephoned to the marriage license bureau to hold the office open until they arrived. They started to the office in a taxicab, received the license and then went to the Little Church Around the Corner, where they were married. Subsequently Dr. Dukes said that while in Seattle five years ago he fell in love with Miss Huebner, but had to wait until now to marry her, so that she could complete her musical education abroad.

It is generally understood that the money of the scholarship will be returned to the Ladies' Musical Club.



FLORENCE HUEBNER
Seattle Pianist, Who Has Relinquished \$500 Scholarship in Order to Marry

FARRAR-SAMAROFF TRIUMPH

Joint Recital Given Before Admiring Buffalo Audience

BUFFALO, Oct. 20.—The joint recital given by Geraldine Farrar and Olga Samaroff in Convention Hall last evening was a well deserved triumph for both artists, who rivaled each other in giving of their best to the large and demonstrative audience. The program, especially well adapted to their individual temperaments, included many unhackneyed and charming compositions.

Miss Farrar, who distinguished herself perhaps most in the group of French songs, especially in César Franck's Nocturne, gave

delightful renditions of all the songs, having to repeat H. Wolf's "Ich hab in Penna," besides adding many encores.

Mme. Samaroff played superbly, with her usual brilliant technic, and with an inspiration and careful finish that gave color and life to every phrase.

Arthur Rosenstein as accompanist acquitted himself most creditably. M. B.

Pianist Hutcheson Given Ovation

BALTIMORE, Md., Oct. 23.—The ovation given Ernest Hutcheson at his opening piano recital at Sweet Briar College, Va., was an auspicious beginning of what promises to be a most successful season. Mr. Hutcheson was compelled to repeat several numbers on the program. At the close, in

response to calls from the audience, he played the Grieg Wedding March, Chopin A Minor Study, Schumann "Warum" and his own arrangement of the "Ride of the Valkyries."

FRENCH HONOR FOR CARL

Alliance Elects Organist Member in Recognition of Recent Decoration

William C. Carl, organist of the old First Presbyterian Church, on Fifth avenue, has been elected a member of the Alliance Française, in honor of his recent decoration by the French Government. This decoration was "Officier d'Instruction Publique." He was also made a member of the Académie Française, both of which honors were in recognition of his work in promoting French music in this country. For twenty-five years Mr. Carl has given recitals devoted to French compositions, and has done much to make the organ works of French writers known here.

Each Summer Mr. Carl visits Alexander Guilmant, the great French organist, whose pupil he is.

The first of Mr. Carl's annual series of free organ recitals, on November 15, under the auspices of the American Guild of Organists, will be devoted to French music, the program including several novelties which Mr. Carl secured while abroad during the Summer.

Dudley Buck's Will Filed

The will of the late Dudley Buck, musician and composer, was filed Thursday, October 21, for probate in Brooklyn. It was executed on September 9, 1905. The widow, Mary Elizabeth Buck, receives the income of the estate and is named as executrix. The value of the estate is not given. The document suggests that Mrs. Buck make her will forthwith, giving the daughter, Mrs. Madeline Blossom, and the two sons, Dudley Buck, Jr., and Edward T. Buck, equal shares in the estate.

Woodhouse Concerts in Trenton

William Woodhouse, Jr., has arranged to give a series of four concerts in Trenton this season, securing his attractions from R. E. Johnston. In November he has Jascha Bron, the violinist; Lilla Ormond, soprano, and Franklin Lawson, tenor. In December, the Altschuler Quartet; in January, Mme. Jomelli, soprano, and Gertrude Peppercorn, pianist, and in February, Mme. Lehmann and her quartet, with Albert Hole, the boy soprano.

The Castellano Italian Opera Company produced Leoncavallo's "Zaza," besides repertoire works, in London last June and is now touring Scotland.

A NEW MEMBER FOR DENVER MUSICAL COLONY

Zel'a Cole Sings at the Piano as She Plays—Scusa and His Band Give Concert Before Crowded House

DENVER, COLO., Oct. 23.—Denver's musical colony has been augmented recently by the location here of Zella Cole, a *rara avis* in that she essays to both play the piano and sing, and is an artist in both fields of expression. Miss Cole's preparation for a musical career has lasted more than a dozen years. It was my pleasure to hear her in a private performance this week, and she played a group of modern piano pieces by Debussy, Sgambati et al., with authoritative musicianship, revealing a technique of great facility, a touch that is masterful in all the varied dynamic shades from a limpid caress to crashing bravura, and sufficient temperamental qualities to save her from any accusation of "coldness."

While Miss Cole's playing is doubtless her greater accomplishment, she nevertheless sang delightful songs in French, German and English. Her home is in Aspen, Colo., and she has located in Denver as a teacher in both piano and voice and a concert artist, sharing a studio in Trinity Terrace with Miss Field, the charming young Denver soprano, who also enters local professional ranks as singer and voice teacher this season.

Sousa and his band played to large audiences at the Broadway Theater Sunday afternoon and evening.

Mr. and Mrs. John C. Wilcox were "at home" to pupils and friends at their beautiful studios in Wolfe Hall last Wednesday evening when about seventy musical people enjoyed their hospitality. Mr. Wilcox and his assistant, Mary D. Taylor, soprano, sang a duet and each was heard in solo groups, Mrs. Wilcox officiating at the piano.

Robert Slack's subscription concert series opens next week, Thursday, with Scotti and Alice Nielsen, at the Auditorium. W.

Pepito Arriola Due November 6

Pepito Arriola, the little Spanish pianist who comes to America this season with R. E. Johnston, by arrangement with Daniel Mayer, of London, sails on October 30, by the *New York*, arriving here on November 6. At his debut at Carnegie Hall, November 12, he will be assisted by Lilla Ormond, soprano.

Arriola will be accompanied by his mother, Frau Dr. Osorio Arriola, and his personal manager for the American season, who is Rudolf Mayer, of London.

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BERLIN ROYAL HIGH SCHOOL ATTACKED

Prominent Critic Denounces Conservatism—Rudolph Ganz Plays—
Riemann Dictionary Notices Many American Musicians
—Elgar Symphony Has First Performance

BERLIN, Oct. 16.—In a two-and-a-half-column article in the *Berliner Börsen Courier*, Dr. Hugo Leichtentritt energetically attacks the former principles and work of the Royal High School of Music, the former distinguished director of the institution, Joseph Joachim, and his staff of teachers, who are now grown old, coming severely under criticism on account of their clinging to the old traditions and ignoring modern tendencies.

Giving Joachim full credit for his great ability as an artist, he seriously questions his fitness for the position, and calls attention to the fact that very few of the Joachim pupils have become violinists of any great importance, while among the most important contemporary violinists scarcely any have been pupils of the Royal High School.

Composers, pianists and singers of great importance, he says, have not come out of the High School in many years, and he speaks of the vocal department as of notoriously little worth.

Dr. Leichtentritt thinks that the string department in the hands of Henri Marteau and Hugo Becker is in every way satisfactory, as is the piano department, with E. v. Dohnanyi at the head, while in the vocal department, although they have two important artists connected with it—Emilie Herzog and Paul Knüpfer—he says there is still much to be done.

Rudolph Ganz, at his concert Monday evening, with the Philharmonic Orchestra assisting, played the Beethoven E Flat and the Chopin E Minor concertos and the Liszt Hungarian Fantasia. Ganz gave a rather stormy reading of the Beethoven number to the detriment of the tonal quality. However, in the Chopin concerto his work, both from the standpoint of tone and interpretation, was most excellent.

In the Hungarian Fantasia the blending of piano and orchestral effects received the closest attention, and the performance in every way was highly interesting. Needless to say that the accompaniments by the orchestra, under the direction of Dr. Ernst Kunwald, were most effectively done.

Dr. Karl Grunsky, of Stuttgart, gave what he called a Wagner Abend (Klavier Abend) at the Sing Akademie last Wednesday evening. For the first part of the program he gave a talk on the relative value of piano scores, and for the second part gave the entire third act of "Tristan und Isolde" after his own piano arrangement. Dr. Grunsky went through the thankless task very creditably.

In the new edition of the Riemann Dictionary of Music, just published over here, it is interesting to note the space and quality of the articles given to American composers. In a book of such limited size as a dictionary must necessarily be, and where a line cannot be wasted, it is gratifying to find whole column articles devoted to such men as MacDowell, George Chadwick, Theodore Thomas and Alexander Thayer, while excellent notices are given to the composers

Edgar Stillman Kelley, A. M. Förster, Arthur Foote, Lowell Mason, Arthur Bird, George Bristow, Dudley Buck, and also to a composer who has certainly made his influence felt in his simple, touching folksongs, Stephan Collins Foster; Arthur Nevin, John Philip Sousa, Mrs. H. H. A. Beach and John Knowles Paine. Fine notices are also given to the pianists, Fanny Bloomfield Zeisler, William Mason, Louis Moreau Gottschalk, and one, who although not an American, is very closely identified with our musical life, Karl Baermann.

Writers and critics come in for their



Emma Koch, a Berlin Pianist and Teacher, and Two of Her Pupils, Who Have Won the Gustav Hollaender Gold Medals. Reading from Left to Right: Helena Praetorius, of Riga; Emma Koch and Paula Flager, of Berlin

share of notice, mention being made of such men as H. E. Krehbiel, W. J. Henderson, James Hunker, Philip Hale, Louis Elson, W. S. B. Matthews, Henry T. Finck and Arthur Mees.

The theorists, Percy Goetschius, H. R. Palmer, Otis Boise, and also, although not American, he publishes his works in English and lives in the Windy City, Bernhard Ziehn, are mentioned. Just why A. J. Goodrich is not included is not clear. No article on American theorists is complete without his name.

Articles about Nordica, Bispham, van der Stucken, Frederick Stock, Max Bendix, Otto Bendix and Schumann-Heink, the latter four, of course, not Americans, and special articles about the "American Guild of Organists" and "American Organs," and mention of some of our prominent piano manufacturers and publishers go to show that American musicians are beginning to take a place that is of some importance outside of their own country.

Among the important orchestras of the world those at Boston, Chicago, Philadelphia, Cincinnati, New York and Pittsburgh come in for special mention.

Friday evening, at Blüthner Saal, Max Landow gave one of the most interesting piano recitals that has been heard in Berlin for some time. He opened his program with the Sonata, op. 110, of Beethoven, and proved himself an ideal interpreter of the works of that master. Landow is equipped with a variety of tone coloring and a touch that is always musical, his pianissimo being full and sonorous, withal delicate, and his fortissimo round and noble. He gets forte climaxes without pounding and without any affectation gets a pianissimo that is exquisitely beautiful.

Emma Koch has been a well-known figure on the European concert stage for many years. For the past ten years she has been in addition to her other duties very actively engaged as teacher at the Stern Conservatory.

Two of Fräulein Koch's pupils have been winners of the Gustav Hollaender medal,

tion of tonal values that is not at all common in this day of virtuoso writers.

Nikisch gave the work an excellent reading, and undoubtedly made evident all that there was in it of musical value.

Herr Messchaert sang two arias from Haydn, one from "The Creation" and the other from "The Seasons." The wonderful beauty of Messchaert's voice, his remarkable art and his great intelligence combine to make of him one of the most important of oratorio singers.

The other numbers on the program were the "Coriolan" Overture of Beethoven and the D Major Symphony of Haydn.

CHARLES H. KEEFER.

MANHATTAN LADIES' QUARTET

Four Gifted Vocalists Open Season with Liederkrantz Society

Assisting the German Liederkrantz Society, the Manhattan Ladies' Quartet opened its season in a concert given last Saturday. This organization, which has traveled extensively abroad with the Arion Society, and has been heartily received in such cities as Berlin, Bremen, Frankfurt, Bonn, Dresden, Weimar and Munich, was termed by foreign critics a "solo quartet." Extracts from foreign newspapers indicate that these ladies made a decided hit in Europe, and it is understood that a very enticing offer has been made them by a well-known Berlin agency to return and give a number of concerts in all the large cities of the empire.

These four accomplished singers are not only prominent in New York circles, but in Brooklyn, where they are connected with nearly all the leading German societies. Although all the members were born in this country, they have cultivated a knowledge of German song which is of a very high standard. Their repertoire is not confined, however, to German alone, but includes a varied number of other songs, ranging from the popular to classic.

Mrs. Irene Cumming, first soprano, and Annie Laurie McCorkle, first alto, are both soloists in the Washington Heights Methodist Church, the second soprano, Louise de Salli Johnston, is soloist in the Clawson Avenue Presbyterian Church in Brooklyn, and Anna Winkopp, second alto soloist in the German Evangelical Church in Brooklyn.

Mrs. Cumming, whose address is No. 612 West One Hundred and Thirty-fifth street, announces that their organization is now booking engagements for the coming season.

Schumann-Heink on Suffragettes

CHICAGO, Oct. 25.—Mme. Schumann-Heink says she would rather see a prize fight than a suffragette parade, and would rather hear the prattle of her own children than the cheers of thousands. "I never saw a prize fight," she declared in her recent visit here, "but I would rather see one than watch a lot of women who ought to be at home tending their babies while they are marching about in the mud waving red flags and screaming about women's rights."

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Josef Lhévinne Tells How He Plays Chopin's Octave Study, Op. 25, No. 10

Russian Pianist Gives Valuable Advice to Pupils Who Are Studying This Popular Composition—The Danger of Sentimentalizing an "Already Overripe" Melody

Josef Lhévinne, the pianist, who is known as a great player both in this country and Europe, and who is now living and teaching in Berlin, has written for the current issue of the *Delineator*, an article expressing his conception of the Chopin Octave Study, op. 25, No. 10, emotionally and technically.

While Mr. Lhévinne's views as to the meaning of the composition and his ideas as to the emotional importance of the studies in general will attract attention, it is his exposition of his own technical resources and his bits of advice which will arouse the greatest interest. For example, what he says about the making of climaxes and the habit of "sentimentalizing an already overripe melody" are timely warnings for those students whose ideas of the performance of Chopin consist mostly of overabundant temperament and un-Chopin-esque rubato.

"While the Chopin études are only designated 'studies' and distinguished by numbers, they are music-pictures in the truest sense," writes Mr. Lhévinne. "Though in no sense program music, each has an emotional content as important as its technical aspect."

"It is a notion of mine to see in this Octave Étude Chopin's expression of a series of mental pictures akin to those in Beethoven's mis-called Moonlight Sonata. The latter begins in a tranquil, contemplative mood, passes to bright, happy imagery, and concludes with a Titanic outburst of mental storm and stress. Chopin, on the contrary, begins in an emotional storm. There are reminiscences, in the beginning, of the Asiatic wildness of Beethoven's Dance of the Dervishes. He then passes to the tranquil mood, expressed by one of his loveliest melodies. The melody becomes broken toward the close. The mental unquiet returns, and the study concludes in a return to the original mood. The end is real pandemonium."

"That the étude is strikingly dramatic



Sincerely yours
Josef Lhévinne

—Courtesy of the *Delineator*.

Josef Lhévinne, the Celebrated Russian Pianist, Well Known to Concertgoers in This Country

will be evident. To produce this tone picture, we paint with a large brush and in broad dashes of color. We must work with the art of the impressionist, and stand off at a distance to judge the effect. One does not look at each octave (stroke of the brush) separately, but at twenty at once as one.

"The study presents no small separate ideas, which, linked together as phrases, form one large section. There are but three main sections, and of these the first and last must be considered similar, picturing with fierce impetuosity a tempestuous mental state. The middle section, coming in the relative major key and with its change to a more light-hearted rhythm, is like the calm after the storm. In this case the period of calm is the expression of a tranquil mood—a reverie."

For effective octave playing a most important point to keep in mind is that the upper note should always predominate. This makes the melody stand out more clearly with a crystal tone and guards against a too ponderous effect.

This study has been spoken of as one of my best achievements, yet all my colleagues have marveled at my raised wrists, as the accepted position for octave playing seems to be the low or level wrist. I find the high wrist, however, the only way to accomplish the results I obtain in this work.

If the reader will play octaves alternately on black and white keys he will find that with the level wrist the hand and forearm continually move backward and forward for the changing positions required. This looks and feels awkward, and is apt to sound so. By raising the wrist high the hand swings as from a pivot and accomplishes the rapid changes of position without arm movement. This facilitates matters and enables us to obtain the utmost speed and breadth of tone. In continuous white-key passages I do not employ the raised wrist, as the need for it does not exist.

I would not advise a student to take up this octave study until he already has a good octave technique. He may then study it, learning it perfectly and practicing it for perhaps a month.

The alternating use of the fourth and fifth fingers in the top notes of the right and the lower notes of the left hand must be employed in order to secure an unbroken legato. On account of the constant use of the thumb, absolute legato is practically impossible in octave passages, but every possible means should be employed to gain the impression.

In the first theme the accented middle tone should not be considered as having melodic meaning, but is merely accented to give it power to sustain throughout the six octaves through which it is held. This gives a chord effect and adds a richer harmonic color. The note should sound out with an ominous warning of the gathering storm.

In the second theme I make a decided crescendo on each ascending passage and a decrescendo on the turning back.

There can scarcely be said to be any climaxes in this study, as it is too big as a whole to grow bigger as it proceeds, and it is this feeling of sustained climax which makes it so difficult to play effectively.

Just a word here to the student con-

cerning climaxes. He should realize that if he plays always at full power he has never any reserve force. Hence, when playing a fortissimo passage marked "crescendo," he must let down somewhere in order to be able to obtain the crescendo.

And now for the middle section. Do not drag. And be careful not to sentimentalize a melody already overripe. The passage should be taken at a comfortable, tranquil tempo and should be played legatissimo. For this a great deal of changing of fingers on keys is necessary, all of which should be thought out and felt by the student himself. My advice here is to follow what is most convenient. While certain points of technic can only be done in one way, fingering can seldom be relied upon to suit all hands. For this the individuality of each hand must be considered.

In this section the right hand carries the melody. No melodic effect is intended in the left hand at first. Each two bars of the melody have their significance, yet cannot be separated in phrasing from the next two bars.

This melody ends with the first note of the eleventh bar, and not, as indicated by the slur in the Mikuli edition, on the last note of the tenth bar.

At bar seventeen of this section we have a questioning thought becoming, in bar eighteen an actual question. To this the composer gives his own answer in the next passage, which carries him back to his old thoughts.

I prefer the Peters, Breitkopf and Haertel, Schirmer—any others, in fact, to the Mikuli edition, which is supposed to have the real Chopin traditions. It seems to have many little falsities and trivialities which are unworthy of Chopin. This, however, is only my personal opinion.

Returning to our consideration of the second section: twice and thrice the composer in his reverie returns to his question, the answer seeming to have proven unsatisfying; until the third time he becomes more troubled and agitated at his inability to solve the riddle, and in anger it leads back to the storm formerly raging within his breast. The storm gathers force and breaks with all its former vehemence, ending in the final crashing chords.

Engaged for Symphony Orchestra's Spring Tour

Sara Anderson, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Marcus Kellerman, baritone, formerly of the Berlin Royal Opera, have been engaged for the Spring tour of the New York Symphony Orchestra, which will begin on April 3 next.

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HOW TO WIN SUCCESS IN OPERA

Be Sure You Have Voice and Temperament, Says Eleanora de Cisneros, Study Under Good Teachers at Home and Make Your Début in Italy

By Eleanora de Cisneros

I am sure that there is no other country in the world where so many young people, chiefly girls, are aspiring to a career in grand opera as in America. The illusion of opera seems great, success so readily obtainable. Yet it is the cause of such innumerable heartbreaks and disappointments! In how many little towns in Germany, in how many French and Italian pensions these girls are trying to exist on three or four francs a day rather than confess their defeat, and return home!

For this state of affairs I think our newspapers are largely responsible. We devote so much space to chronicling the doings of artists. In England performances are reviewed, and a brief paragraph may appear about the artists when they arrive in London, but that is all. With us long accounts of their private lives, of their habits and customs are published. We read that Germany, Italy, France are all wild over American singers—which is not in the least the truth—and every now and then lists of almost equally untrue figures are published, the salaries which such and such singers receive. What wonder that the young American girl is dazzled, and looks forward to a day when she, too, may be receiving equally large sums of money for singing two or three times a week?

To these girls an opera singer's life usually suggests nothing but a fine house, handsome gowns, plenty of money, jewels, automobiles and, in short, every luxury. They think little of the work involved, less of the heartbreaks and tears too often preceding and accompanying fame. Their friends tell them that they have beautiful voices. Very well, why not go to Europe? And they do go in large numbers. What happens?

Too often they meet with utterly unscrupulous men who are on the lookout for these Americans, and who live by them. These men, agents they call themselves, call upon them, or perhaps the girl is sent to them by some apparent friend. The agent hears the girl sing. Yes, she has a beautiful voice. For, say, 50 francs, he can secure her an appearance, let us say as *Marguerite* in "Faust," since that is almost always the one rôle to which the soprano beginner aspires. She knows nothing about the conditions of the country, is too inexperienced, too dazzled with the prospect of making a début to inquire very particularly as to the town, theater, company where and with whom she is to appear. In fact, she would hardly be much wiser if she were to inquire. She spends as much money as she can afford on costumes, wig, etc., paying great attention to the cut and color of her gown. Then she departs for the town of her début.

It will, under such circumstances, be a small town. She is fortunate if it happens to have a population of even 10,000. Probably it will be much smaller. The company will be generally made up of the very dregs of the profession, or of beginners like her-

self, and the theater will be of the third or fourth class.

At the first rehearsal her troubles begin. Her Italian accent—I am speaking of Italy because I am more familiar with conditions in that country, but they are much the same in France—her accent, then, is pronounced very bad; she does not sing in the Italian fashion, and perhaps after two or three rehearsals the director informs her that she cannot appear. Her money is, of course, forfeited. Back she goes to Milan and tries again. This time she is a little wiser; at least she thinks so. Another agent will give her an appearance, but he declares that the director of the company is a friend of his, that there will be no antagonism, that everything will go smoothly at rehearsals, etc.



Eleanora de Cisneros, Enjoying Her Favorite Sport.

But it will cost her more—perhaps 200 francs this time. She pays, and very possibly after her first solo on the night of the performance is whistled down by the audience. She tries this several times, and then she may go back home and berate the ignorance of Italians.

It is never her own fault that she failed. At most she says she had a cold. But sometimes she is exceptional; she reasons that possibly the fault may be with herself, and tries to learn what it is. She begins to realize that she knows very little of what is necessary to make a successful singer. She opens her eyes and her ears, acknowledges her shortcomings and sets to work to study with her ideal before her, beautiful, radiant. She journeys in the brightness of knowledge, enthusiasm and energy and her path, if filled with difficulties, is nevertheless clear. Then, if really talented, she may succeed after all, and have the career of which she dreamed.

There is no country in the world where success in opera is more easily obtained,

where one is so appreciated, where the public is so expansive, so warm and ready with applause as in Italy—only the singer must sing according to Italian precepts. It is absolutely useless to sing in the French or German style. They wish the Italian method of voice production, and they will have it, and indeed this is the method of all the world celebrities in singing. Sontag, Pasta, Jenny Lind, Malibran, Viardot Garcia, Alboni, Crevelli, Patti, Lehmann—all had for the foundation of their great art the Italian training.

The Italians must have temperament, and the singer without it will fail with them unless her voice is so extraordinary or more than merely beautiful that they forgive her the lack of it. Again, they will have their operas sung in the manner to which they are accustomed, with all the traditions which have become an unwritten law. The girl who sings for them, for instance, the famous aria from "La Favorita," and sings it as it is written, will be heard with shrugs and dismissed almost without comment, save that she did not know how to sing it. They wish all the embellishments, all the cadenzas which great singers have used with that aria, and which now are a part of it in the minds of all Italians, for an-

Italians all told me that I sang like an Italian. Yet if I had listened to my friends and also to some musicians this would probably not have been the case.

I studied entirely with Mme. Murio Celli, who, herself a Frenchwoman, was an Italian in her art. She won a first prize of the Paris Conservatoire, and studied with the celebrated Italian soprano, Pasta, the creator of "Norma." At first I took but one lesson a week, and was forbidden to practise one note by myself. Then I had two lessons a week, later one every day. After a time I was given an aria, the big one from "Le Prophète," and I remember I gazed in terror at the high C.

"You cannot sing that to-day," said Murio Celli; "you find the A difficult. Let it alone—do not try it. You cannot do it to-day, but perhaps to-morrow." And so it went, I singing the aria and working on the simplified *allegro* which Meyerbeer has written, for never was I allowed to strain my voice. For months I worked thus at the aria, and gradually the high notes came. Meanwhile my friends were singing beautiful songs by Brahms, Grieg, Schumann, and every time they asked me what I was studying I was forced to reply, "The aria from 'Le Prophète.'"

How they laughed at me! "What! Still on that old thing? Why do you study such old-fashioned stuff? And why do you study with Murio Celli?" others asked. "Don't you know how old-fashioned she is? Why, she has been there on Irving place for twenty years!" And so she had, but I knew that once I had mastered that "Prophète" that, too, could remain for twenty years.

Before going to Murio Celli I had made the rounds of the vocal studios, singing for a number of teachers and asking their opinion of my voice and my chances of success in an operatic career. Some of these had held out the brightest hopes, had praised my voice extravagantly. I remember when I sang for her she said, temperately: "Yes, you have a good voice." "Do you think I can sing in grand opera?" I asked, eagerly. She waited a moment. "Well, if you study very hard, perhaps."

I do not know, but I think it was her very temperateness that decided me to study with her. In her studio I fairly breathed an atmosphere of music of the old school. Surrounded by relics of the past, she would talk of the great artists of her day. She threw herself heart and soul into her work, and fairly inspired the student. The later years of her life were shadowed by a great sorrow, and many times did she sit at her piano with the tears rolling down her cheeks. I would beg her to stop, but she would say: "No, no, you make me forget my pain. Ah, if you will only sing as I want you to!" Poor Madame! If she were only here now, that I might thank her again!

I can give no better advice to the young student than to do as I did. Pay great attention to breathing, the very foundation of all singing. Then do not be in a hurry. Do not try to do the work of four years in two. The voice must not be forced. If it is, the harm done is irremediable. The voice is like a flower which must develop gradually, first the bud, then, slowly unfolding, the perfect flower, all fragrance and beauty. Study the old operas, "Norma," "The Barber of Seville," "Trovatore." Leave the modern ones alone for the time, with their declamatory music, the heavy orchestration which covers a multitude of vocal sins, and also taxes the young voice too severely. As you study these operas try to live in them, to identify yourself with the charac-

(Continued on next page)

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ter—try to think how you yourself would act under similar circumstances as you sing the music, and thus develop your dramatic side as well as vocal.

As I have said, learn to sing these old arias as they have been sung by great artists of the past, as they must be sung for Italians. If you have personality and individuality it will penetrate everything you do as the perfume comes from the flower. Then when you think you are ready to appear in opera, when you have at least five or six rôles thoroughly learned, go to Italy. Do not try to make a début in your own country; it will be far better for you to begin in another and develop, before you aspire to sing for your own countrymen, who do not want to listen to beginners.

Go to Italy, then, and let us hope that at least you can speak the language fairly well. As to singing in it, you have, of course, learned your rôles in Italian, have studied it phonetically, paying careful attention to all vowel sounds, to the double consonants, a stumbling block for foreigners. Go to Milan, since in that city most of the engagements are made. With the foundation of your Italian training you should be ready to sing for the leading agents who are in that city—Signor Franco Fano, Signor Carlo D'Ormeville and others—or perhaps you can get an introduction to the famous editors Ricordi. The son, Signor Tito Ricordi, is noted for his kindness and encouragement, and many young singers owe their advancement to him. Take their

advice; should they consider you still immature for a début, get a good coach—there are hundreds in Italy; the best would be some famous singer who now teaches, or some reputable orchestral director, who will give you finish and style. Be full of enthusiasm and perseverance, because you are not alone in the field; there are over 10,000 singers in the Italian career, and they are all working toward the same end, and where there is such competition there is always intrigue, and I suppose graft.

Have patience, adapt yourself to the temperament of the people around you; study their language. Be modest; do not believe you are going to make a revolution by your singing at your first appearance. Try to get engaged in a first-class company, where the mere fact of being a member of it will stamp you as a person to be considered seriously. Don't pay to sing. Sing for nothing, or enough to pay your railroad fare if you will, but don't let yourself be led into the temptation of a seemingly brilliant début by paying for it. I have never known it to succeed in making either a reputation or a career in Italy. Have courage and a high ideal for your art; it will bring you through all trials and tears if—and this is the most important of all—if you have the essential requirements of an operatic singer.

Eleanora de Ceneris

"TOO MUCH CARE OF VOICE A MISTAKE"

That Is Tetrzzini's Opinion, at Any Rate—She Warns Against Danger of Permitting the Throat to Become Ultra-Sensitive—Her Views of Life and Singing

"I think that too much care of the voice is a mistake."

This was the startling statement Mme. Tetrzzini made during her last tour in England to Margel Gluck, who relates it in *The Designer*.

"There is a great danger in permitting the throat to become ultra-sensitive. The possibilities of taking cold are obviously trebled if one is continually bundling up. The first tiny draft will affect the larynx; whereas, if one is hardened to fresh air one is not so easily affected by changes of climate or by the necessary exposures incurred in travel." Tetrzzini laughs impudently at the frowns of tradition, and as to methods of voice preservation she is a complete heretic, both by conviction and practice.

When Tetrzzini travels she never reads, it is true, continues her interviewer, but, regardless of drafts that would terrify most singers, she stands constantly by the window in the corridor of the train, exclaiming at everything that strikes her

fancy as she is whirled along, ever and anon humming to herself, and occasionally calling to her husband to come and look over her shoulder at something which she thinks will please him. The great diva ruefully admits, however, that no voice could ever become accustomed to the terrible English fogs, and this can all the more readily be believed when it is pointed out that the London "particular," as the yellow-green mixture which enshrouds the city in the early Winter months is called, penetrates everywhere and even fills the opera house on occasions; and singing in a fog!

Because the great singer has said that too much care is often taken of the voice, it is not to be imagined that she goes to the other extreme and utterly disregards every canon laid down by teachers and fellow-artists. Of course she goes through tedious breathing exercises, and she lives a life of strict regularity. But she never practises when on tour; indeed, she does not even try her voice "on the road." She does not, moreover, believe, as so many singers do, that talking is harmful. She is a fascinating conversationalist, and even immediately before a performance she will keep up a lively chatter with her husband or her friends.

Mme. Tetrzzini never, under any circumstances, remains in a room in which smoking is going on, as she thinks it injurious to the golden tone of her voice. The advent of the turbine steamer she has hailed with delight, and she would gladly give a fortune for a certain cure for seasickness. At present, when crossing the Atlantic, she is obliged to lie down from departure to arrival, as an attack of *mal de mer* robs her completely of her voice for four days, and seriously impairs her general health for some time afterward.

Of Tetrzzini, the woman, the world knows little. Her home now is in Milan—that birthplace and home of Italian opera—close to the Scala, which was the scene of so many early triumphs. There her *piccolo resto d'una famiglia*—her "little remains of a family," as she quaintly phrases it, live all the year round—a widowed younger sister with her little girl; and these two await patiently the rare and brief intervals during which the famous diva is able to return and enjoy the real home life she loves so dearly.

Her husband, although able to converse fluently with his distinguished wife in her own tongue—for he is a talented linguist—is a Roumanian by birth. They are rarely separated, and he has sung with her in most of the great music centers of the world. It was in the Vienna Hof-Oper, where he sang for four years, that he met and married the famous prima donna. He was originally an engineer, and was already following that profession in Bucharest when he decided to abandon it to go upon the operatic stage. He has a voice of splendid quality, and has always been passionately fond of music.

The artist and the woman are so inseparable in Tetrzzini that it is difficult to say where one begins and the other ends. I remember asking her once how she preserved her voice, and her reply is characteristic. "I do nothing at all," she said, "except to try to be continually happy. I always try to preserve my placidity, whatever happens, for temper is the worst thing possible for the voice. When one is angry the blood flies to the head and throat, and that is fatal, for it takes the velvet off the voice."

"If anything happens which annoys me, I put it out of my mind and try to forget it absolutely."

Pittsburg Contralto in Many Concerts
Christine Miller has been re-engaged by the Dr. Mason Glee Society, of Wilkes-Barre, Pa., as soloist for its concert of November 19. This popular Pittsburg contralto was in Clarksburg, W. Va., on the 26th, to give her fourth recital there within a year. During November her recital engagements include the Fortnightly Club of Cleveland, the Chicago Amateur Musical Club and the Tuesday Musical, of Pittsburg. Miss Miller will appear as soloist with the Pittsburg Orchestra at McKeesport on November 9, and on the 16th, at the Third Presbyterian Church.

Rudolph Ganz, the Swiss pianist, and Theodore Spiering, the American violinist, were two of the season's first concert givers in Berlin.

LONDON INTERESTED IN NEW BATH COMPOSITIONS

Two Sea Pictures for Orchestra Furnish Novelty—New Suite by Sibelius

LONDON, Oct. 7.—The novelties produced at the Promenade Concerts last week included two sea pictures for orchestra by Hubert Bath. Though perhaps a trifle too chaotic, with effects rather strained, they were interesting and revealed talent. On Wednesday evening a new suite by Sibelius was given. There was grace in the numbers but not too much depth. A concert overture, for which Oskar Borsdorf was responsible, also appeared on the program. The work disclosed little freedom from conventionality.

Fritz Kreisler found a large audience to greet him Saturday afternoon. He introduced a suite for violin and piano by York Bowen. The harmonic effects were interesting, but vitality of inspiration and original melodic ideas were not distinguishing characteristics. The composer is still young, however.

Paderewski's Symphony will be given early in November, under Richter. The composer will also play Beethoven's Emperor Concerto.

Eddy Brown, the American boy violinist, played at the Albert Hall Sunday afternoon. He has undoubtedly a great talent. He will give an orchestral concert at the Queen's Hall October 19.

The vaudeville has had charms to lure Ben Davis, who is singing at the Palace, London's most refined Music Hall.

A week from Saturday Busoni gives a recital at Bechstein Hall before going to America. E. W.

"DER ARME JONATHAN" AGAIN

German Stock Company Revives Old Operetta with Much Success

Carl Millöcker's melodies in "Der Arme Jonathan" ("Poor Jonathan") seemed as fresh and engaging when the new stock company at the Irving Place Theater presented the piece, October 21, as they ever have in the decade or two since the operetta was popularized in this country. The performance marked the company's first appearance in operetta, and the audience hailed the innovation with unmistakable pleasure. Many of the songs were demanded over and over again.

The title rôle was assumed by Hans Dölers. Hedwig Richard had the part of Molly, and Alice Haessler sang the prima donna rôle of Harriet. Remy Marsano was the *Vandergold*, and Heinrich de Carro appeared in the comedy part of the impresario. There was a large chorus and an augmented orchestra.

Agnes Murphy's life of Nellie Melba will be placed on the market in London this Friday. It is entitled "Melba: An Authorized Biography," and contains chapters by the great diva herself on the art of singing and the choice of music as a profession.

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SCHUMANN-HEINK'S KINDNESS

Singer Pays Graceful Tribute to a Buffalo Friend

BUFFALO, Oct. 25.—Every one knows that Mme. Schumann-Heink is a kindly and thoughtful woman, but Homer Weed can bear renewed testimony to her graciousness as the result of her recent visits to this city. Mr. Weed had always managed the Schumann-Heink concerts here on previous occasions, but was unable to this time on account of a recent bereavement in his family. For the same reason he could not be present at the concert.

Knowing this, Mme. Schumann-Heink, who counts Mr. Weed among her personal friends, expressed the desire to sing for him some sacred songs in St. Paul's Church. So, at the close of Sunday morning's services, a few people, including, besides Mr. Weed and his family, some of the artist's friends and acquaintances, gathered in the cathedral and remained during a memorable hour. Mme. Schumann-Heink, with her accompanist, Mrs. Katherine Hoffman, at the organ, sang, "Vater Unser," by Krebs; "Sei Still," by J. Baff, and the recitative and air from Mendelssohn's Saint Paul Oratorio, "But the Lord Is Mindful of His Own."

It was a characteristic act on the part of the artist and a graceful tribute to one who, through his sincere love of the musical art, has made it possible for Buffalonians to hear in their own city many of the world's greatest singers and players.

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Summer Opera Companies Represented in Many Varied Attractions

Members of the opera companies controlled by Milton and Sargent Aborn last Summer are engaged for the present season as follows:

With "The Chocolate Soldier," Edith Bradford, J. Francis Boyle, George Tallman, Thomas D. Richards; Hammerstein's Opera Company, Domenico Russo, George Shields, Harry Davies, Fred Chapman and Carlos Nicosia as conductor; "The Love Cure," Fred Frear; McIntyre & Heath, Carrie Reynolds; "The Soul Kiss," Max Ficklander; "A Stubborn Cinderella," Agnes Finlay; Elsie Janis Company, Harry Carter; "The Kissing Girl," Blanche Morrison; Anna Held Company, Maurice Hageman; Metropolitan Opera Company, Eily Barnato; "The Merry Widow," Harold Blake; Louise Gunning Company, Henry Coote, Florence Rother; "The Three Twins," Thomas Whiffin; Frank Daniels Company, Frank Rushworth; "Havana," Helen Bertram, Hattie Arnold; "Mademoiselle Mischief," Charles W. Meyer; "King Dodo," Eleanor Kent, William Herman West; "The Newlyweds," Countess Olga Von Hatzfeld, Irving Brooks; Fritz Scheff Company, Philip Branson, Tillie Sallinger; "Algeria," Eugene Cowles; "The Parisian Model," Robert Lett; "The Gay Musician," Harry Benham; Italian Opera Company, now on tour, Eugene Battaini; vaudeville, Katie Barry, Edith Helena; returned to Italy, Umberto Sacchetti, Alice Kraft Benson, Henri Barron.

Kotschmar Club Resumes Sessions

PORTLAND, ME., Oct. 25.—The Kotschmar Club, organized by Dr. Hermann Kotschmar and continued since his death at the wish of his widow, opened its season recently with a program given by Ralph W. E. Hunt and Dr. Latham True. Mr. Hunt read Tennyson's "Enoch Arden," with the Strauss musical setting played by Dr. True. Nearly all the forty members of the club were present.

Vienna recently heard "Carmen" for the three hundredth time. It was first sung at the Court Opera there in October, 1875.

ARE GREAT SINGERS OFTEN IMPROVIDENT?

Many Spend Lavishly; Others Speculate—Some Are Prudent and Lay by Big Fortunes

Are great singers imprudent and extravagant in the management of their earnings?

The question arises naturally as a result of Mme. Melba's reported loss of fortune, and the New York Sun answers it by relating the experiences of some of the most famous singers in the disposition of their earnings:

Mme. Melba herself has a rich father in Melbourne, so she will never know want, despite the stories of her failure of fortune.

Mme. Patti is perhaps the richest of the singers, although Christine Nilsson has an almost equally ample fortune. It was surprising to learn years ago that Edouard de Reszke, who received more than twice as much as any other basso during the supremacy of his brother, was so much in need of money that he had begun to teach in London. It was not unusual for Edouard de Reszke to sing five times a week at the Metropolitan, and as he never received less than \$700 his earnings were large. Pol Plançon, the other basso of the company during the Grau days, is a man of sufficient wealth to live with comfort in France for the rest of his days.

Jean de Reszke might have had little or nothing when he retired, as keeping up a racing stable and entertaining Russian grand dukes proved expensive pastimes. He came out all right, however, as his wife has some fortune, and for ten months of the year he earns \$250 a day teaching.

Mme. Lehmann, who is said to have willed all her fortune to the Society for the Prevention of Cruelty to Animals in Berlin, must earn between \$10,000 and \$15,000 a year by her appearances in Germany. She saved her money, invested in real estate, never speculated, and has always lived with the greatest simplicity. So she can well afford to give all the proceeds of her concerts nowadays to charity. This is her practice.

Emma Calvé got ahead of her relatives by buying a fat annuity, so she will not be one of the prima donnas to be eaten alive by her poor relatives.

Mme. Nordica did not get into the list of the high-priced prima donnas until much later than many of the other singers. During the later years of her career her earnings were large.

Mme. Gadske's four years outside the operatic barriers must have decreased her earnings, although she is a popular singer in concert, and there were never any signs that she felt it necessary to decrease the number of her automobiles or the hospitality of her home.

Mme. Sembrich has invested her money and is the principal owner of a factory in Germany that turns out thousands of postal cards and other prints that are exported to all parts of the world.

Emma Eames has been so well paid for the two or three seasons preceding her retirement that she will always be beyond the need of singing again unless she wants to.

Geraldine Farrar paid \$30,000 last season for her former benefactor, and that probably used up a large part of her earnings for the year. She lives economically, takes her meals in the public café of the hotel in which she lives and shows no tendency to extravagance.

Mary Garden also settled some similar indebtedness last Winter, and she is prob-



Louise Bybee, an American Pianist, Now Prominent in Paris, and Gail Gardner, the Michigan Mezzo-Soprano

ably beginning just now to earn enough to save money, her salaries in Paris before she came to this country having been very small in comparison to the \$1,200 that Oscar Hammerstein pays her.

Sig. Caruso's earnings are enormous, yet he has recently complained bitterly of the large amount he was compelled to disburse on his family and more remote relatives.

Contraltos never receive as much as the sopranos, but both Mmes. Hooper and Schumann-Heink have lived prudently enough to save their money, invest it in real estate and buy homes in which they are rearing large families. Another singer who has accumulated a comfortable fortune is Sig. Scotti, who has not only been prudent in his expenditures, but well advised in his investments.

Angelo Masini, the great Italian tenor, went back to St. Petersburg to sing two years ago, although he was well over sixty. The reason was the entire loss of his large fortune, which he had intrusted to a friend for investment, only to see it fade away within a few months. Italo Campanini, who earned a fortune here, lost it in unsuccessful operatic speculation, largely through his production of "Otello" here, and Siegmund Mierziurnski, who died the other day in Paris, spent all his money in his way of living and was all but penniless when his voice suddenly failed him. Yet for a while he was the highest paid tenor in Europe.

Francesco Tamagno probably left a fortune, as his compensation had been large the world over and his economies were remarkable. He had his brother for a valet, used to try to sell the two orchestra seats that went to him by his contracts on the nights he sang, and was threatened with suit by a hotel for the damage he did to the bathroom when he cooked macaroni there. He never lost any of his money through extravagant living.

Weber's Bust for Prospect Park

Arrangements for placing a bust of Weber in the flower garden of Prospect Park, Brooklyn, have been completed. They were held up for a time because Park Commissioner Kennedy told the committee of the United Singers that the plans for the pedestal must be approved by the Art Commission before he could give permission to place the bust in the park.

AMERICAN ARTISTS WILL TOUR EUROPE

Usual Order Reversed in Case of Albert Spalding, Gail Gardner and Louise Bybee

PARIS, Oct. 10.—Three young American artists of the first order are starting out next month on a tour of the principal cities of France. They are Gail Gardner, mezzo-soprano; Louise Bybee, pianist, and Albert Spalding, violinist. American artists are not strangers to those of the provinces that support operas. But this tour may be called unique because it is not usual for Americans to undertake ensemble work to this extent, nor indeed for such young American soloists to be engaged at all by the large provincial cities. But they are under the management of the "Association Musicale de Paris," which is the originator of more than one successful enterprise of this sort.

This association is but two years old, and has already taken rank as one of the most serious, reliable and efficacious organizations of the sort in Paris. It is interesting to know that the scheme of it was conceived by a well-known and highly intelligent American woman, the wife of G. de la Tour, director of the association.

The association is particularly interested in the younger American artists, especially in those who, having spent some years in study here, may be called representatives of the French school of musical training. It is to see that these finished students are given their fair and legitimate opportunity to do public honor to their schools and their teachers and themselves that the Association Musicale de Paris exists, and in this it answers a really painful need.

It is the intention of the association to fill another want in Paris, and that within a short time, by organizing quartets and trios of young artists who will have the chance of growing and developing together and of giving regular concerts of chamber music before a sympathetic public.

The tour of Misses Gardner and Bybee and Mr. Spalding will extend over the cities of Lille, Amiens, Havre, Reims, Toulours, Montpellier, Biarritz, Toulon, Tours, Bordeaux and a number of others. The program prepared is a highly interesting one. The names of Miss Gardner and Mr. Spalding are too well known to American musicians to need further comment. Miss Bybee is a superior pianist, who possesses a most sympathetic gift for accompanying. She has received her Paris training under Mlle. Thérèse Chaigneau, and has distinguished herself in the ensemble programs at the Chaigneau soirées.

Miss Gardner has signed a contract for the Winter season, which will take her through Egypt, Russia and certain Oriental countries. She has taken a pied-à-terre in Paris, however, in the Rue du Colisée, which will be her headquarters. Miss Bybee and her mother will have the apartment of Mrs. Florence Holtzman Weymouth, who will be singing at the opera in Constantine. Mr. Spalding has Winter engagements in all of the principal European cities, many of them with orchestra.

LOUISE LLEWELLYN.

Best of Its Kind

CLEVELAND, O., Oct. 20, 1909.

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CALUMET CLUB'S FIRST CONCERT BIG SUCCESS

Rita Fornia and Kaltenborn Quartet
Assist in Milwaukee Organization's
Opening

MILWAUKEE, Oct. 25.—The well-known Calumet Club of Milwaukee opened its musical season auspiciously recently. With Mme. Rita Fornia, prima donna soprano of the Metropolitan Opera Company of New York, and the Kaltenborn String Quartet, made up of well-known New Yorkers, the entertainment was a great success and was attended by more than seven hundred members and their friends.

Special memorial services were held in Milwaukee recently in honor of the late Dudley Buck. The services were at the Westminster Presbyterian Church, and a special musical program was one of the features.

Despite the attractions of butter, cheese, machinery and livestock at the National Dairy Show, one of the leading features of the event is Anna Woodward, an operatic soprano, who has made a decided hit with her audiences.

A concert was given at the Hanover Street Congregational Church on October 23 by Mme. Signe Lund, Norwegian composer, under the direction of the Scandinavian societies of Milwaukee.

An interesting class recital was held at Fond du Lac, Wis., recently at the home of Mrs. E. P. Fitzgerald. Fanny Keller, as pianist, was the leading feature, and in her program illustrated the three periods of modern music.

There is a strong possibility that there will be a department of music established in connection with the city schools of Kenosha, Wis. It is probable that Professor Morgan, head of the Kenosha School of Music, will have direction of the new department.

Hannah Williams, soprano, assisted by Frank J. Thompson, violinist, and Elizabeth Brown Tucker, accompanist, recently gave a recital at the Presbyterian Church at Waukesha, Wis. Frederic W. Carberry, the well-known Chicago tenor, was present, and was especially pleased with the program.

The Kenosha Choral Society of Kenosha, Wis., has decided to give the production of "Elijah" on Thanksgiving night, with the assistance of leading soloists from Chicago. Urquart Cawley is back of a movement at La Crosse, Wis., for the formation of a

new choral society. Arrangements have already been made with the Russian Symphony Orchestra of New York to appear with the new society at its first program.

The Philharmonic Quartet, a new organization formed at Fond du Lac, Wis., bids fair to be a great success. The members are Bessie M. Mayham, soprano; Julia Bernau, alto; H. K. Downing, tenor, and Dr. A. K. Steen, bass.

A Girls' Glee Club has been organized at the Agricultural School at Wausau, Wis. The officers are; President, Helen Single; vice-president, Imogen Harger; secretary, Irene Shekey; director, Professor G. A. Crosthwaite.

Arrangements have been completed at Fond du Lac, Wis., for a benefit concert for Elizabeth Cone, formerly teacher of music at Grafton Hall, Fond du Lac, who will soon leave for the State tuberculosis sanitarium at Wales, Wis. M. N. S.

Philharmonic Society Offers Scholarships

The Women's Philharmonic Society of New York, Amy Fay, president, offers several free scholarships in violin and piano playing and singing to unusually gifted girls and women who are unable to pay for tuition with first-class teachers. Applicants were heard October 26, from 10 A. M. to 10 P. M., at the studio of Emma W. Hodgkinson, chairman of scholarship committee, No. 537 Manhattan avenue, near 122d street.

Opera Class to Study "Semiramide"

BALTIMORE, Oct. 25.—The "Opera Class" will study "Semiramide" this season. The class was organized seventeen years ago from a vocal class of Lucien Oden'hal, who is still the director. The organization contains twelve soloists and a chorus of forty voices. George T. M. Gibson is president of the class. W. J. R.

Bandmaster Leaves Big Estate

BOSTON, Oct. 25.—The late Thomas Baldwin, known in earlier life as a bandmaster and musician, and later as a shrewd and careful investor, left an estate valued at \$327,133, of which \$202,893 was invested in personal and \$124,240 in real estate, according to the report of the executors in the probate court.

Sir Edward Elgar's Symphony has already had seventy performances.

TO BUILD MAMMOTH LOS ANGELES SCHOOL

Heinrich Von Stein Announces Ambitious Plan to Establish Conservatory



HEINRICH VON STEIN

LOS ANGELES, Oct. 20.—Heinrich Von Stein, president of the Von Stein Academy, this city, has just made public one of the largest conservatory plans ever broached in the United States. He expects to bring the scheme to full consummation some time within the next two years.

Mr. Von Stein has made an eminent success of his smaller school, which has enlarged by leaps and bounds, and he now proposes to employ a good percentage of his profits in the erection of an institution

of impressive size to serve as a great Western conservatory.

This conservatory is planned to have a capacity of 2,000 students, and to employ a regular faculty of forty competent teachers. Added to these will be five internationally known artist-teachers for "finishing purposes," and two of the great virtuosos to finish the education of concert students and supervise the work of the other teachers.

Although no names have been announced, it is said that Gabrilowitsch is one of the virtuosos who have been approached in connection with Mr. Von Stein's project. Gabrilowitsch is an old friend and European associate of Mr. Von Stein.

"There are about 14,000 people studying music in Los Angeles," said Mr. Von Stein to the correspondent of MUSICAL AMERICA—"a fact proved by actual investigation on our part. A conservatory with its full complement, as we propose it, would therefore touch but one-seventh of the musical clientele. You see, therefore, how large the field is." J. J.

New Works for New Haven Choral Union

NEW HAVEN, Oct. 25.—William E. Haesche, conductor of the People's Choral Union, to-day announced the list of works which the union will produce during the coming season. Instead of confining attention this year to one work, three will be produced, being combined at the annual concert in Woolsey Hall at the end of the season. These works are "Phaudrig Crohoore," by Sir Charles Villiers Stanford; "Union and Liberty," by Professor Horatio Parker; "The Haunted Oak of Nannau," by William E. Haesche.

Dannreuther Quartet in Benefit Concert

TARRYTOWN, N. Y., Oct. 16.—The annual musicale for the benefit of the Robins' Nest was held at the home of Mrs. M. Rumsey Miller, on the White Plains road, this afternoon. The Dannreuther Quartet, Herbert L. Waterous and Mrs. Beatrice Bowman Flint provided the program.

Langendorff to Sing in Philadelphia

Mme. Frieda Langendorff, who has just been acclaimed the star of the Maine Festivals, has been secured for "The Elijah," with the Choral Society of Philadelphia, on December 27.

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WIN ART INSTITUTE SCHOLARSHIPS

Four Young Women Benefit by Competition in Honor of Ternina's Advent

The competition for the four free scholarships for operatic singing established at the Institute of Musical Art by some of the directors of the Metropolitan Opera House to signalize the advent, as teacher in the school, of the great dramatic soprano, Fraulein Milka Ternina, has resulted in the selection of the following young women: Edna Showalter, Virginia Root, Etelka Gerster Liddle and Mrs. Robert Hosea. In addition to these scholarship students, Fraulein Ternina will teach eight or ten of the regular students of the Institute who are sufficiently gifted to receive training in operatic singing.

The Institute opened with a larger enrollment than ever before. M. Giraudet, the French teacher of operatic singing, has returned, and will prepare talented students for the operatic stage.

Mme. von Niessen-Stone, of the Metropolitan Opera House, has also resumed her work with a large class of students. In the piano department, in addition to Mr. Stojowski and Mrs. Thomas Tapper, there have been added a number of eminent teachers, among them Nathan Fryer. The department of stringed instruments remains as it was last year, with Franz Kneisel at its head. Percy Goetschius presides as heretofore over the department of Theory and Composition.

The Institute offers a number of free scholarships for orchestral wind instruments, application for which must be made immediately.



MILKA TERNINA

Distinguished Acquisition to Teaching Staff of Institute of Musical Art

American Tenor Scores in Mayence

MAYENCE, Oct. 10.—Ellison van Hoose, the American tenor at the opera here, is rapidly gaining favor with the public and press in Mayence. Since his debut in September, at the Mayence Opera House, he has appeared in "William Tell," "Aida," "Tannhäuser," "Cavalleria Rusticana" and "La Bohème." His work as *Rhadames*, in "Aida," and *Arnold*, in "William Tell," has been received with particular praise. Criticisms on his work speak particularly of his

brilliant high tones, which have been compared with those of Caruso in quality and energy. E. H.

Committee on Louise Homer Recital

The program committee of the MacDowell Club in charge of the song recital given by Louise Homer, of the Metropolitan Opera Company, in the Lyceum Theater on Monday afternoon, November 1, for the benefit of their student friends, includes Mrs. Ben Ali Haggin, chairman;

Walter L. Bogert, Emily Burbank, Walter Cook, Caroline B. Dow, Eugene Heffley, Mrs. Edward MacDowell, Mrs. Samuel Swift, Mrs. James S. Whitman, Julia H. Whitehead, Harold Henderson, treasurer; Horace B. Mann, secretary; Mrs. Irving R. Wiles, Mary L. Davison, Mrs. William Carmon Roberts.

GIVE PIANO-SONG RECITAL

Alexander Russell and John Barnes Wells Please Delaware (O.) Audience

DELAWARE, O., Oct. 23.—The School of Music concert course was opened on Thursday evening of last week with a program that was fully worthy of Ohio Wesleyan's beautiful new conservatory. The two artists, Alexander Russell, pianist, and John Barnes Wells, tenor, won the cordial approval of a large audience.

Mr. Wells opened the program with a group of German songs by Dvůrák, which he sang with great intensity of feeling and artistic finish. His every number was greeted by hearty applause.

Mr. Russell, both in his accompanying work and his solo work, showed himself to be master of the piano. His solo work disclosed a wonderfully clear technic and depth of expression. His power of expression was perhaps brought out best in his rendition of the aria in the Schumann Sonata. His firm and pleasing touch was manifest in the Prelude in G Minor, by Chopin, while the Rubinstein Étude in C Major was given in a brilliant manner. One of the selections sung by Mr. Wells was "My Heaven," which is the composition of Mr. Russell. It was a delightful song, delightfully rendered.

WOMEN'S PHILHARMONIC

Interesting Program of Vocal and Violin Selections Is Presented

Much pleasure was afforded in the program presented by the Women's Philharmonic Society, Amy Fay, president, at Carnegie Hall, Saturday, October 16. George Kelly, Mary Bair Funk, a pupil of Beatrice Goldie, upon whom her work reflected much credit, and Marguerite Moore were the performers. The program:

Songs, (a) "If I Had But Two Little Wings," F. Morris Classe, (b) "Marching Along," Maude Valerie White, Mr. Kelly; song, "Elizabeth's Prayer," Wagner, Miss Funk; violin, Serenade, Behm, Melodie, Tschakowsky, "The Bee," Schubert, Miss Moore; songs (a) "Thy Beaming Eyes," MacDowell, (b) "Love Song," MacDowell, (c) "The Spring Has Come," Maude V. White, Mr. Kelly; song, "Haymaking," Needham, Miss Funk; violin, "Bohemian Dancer," Raudegger, Miss Moore; songs (a) Requiem, Sydney Homer, (b) "King Charles," Maude V. White, Mr. Kelly.

All three performers received much praise, Miss Funk especially for the beauty of her upper tones. Her voice proved extremely high and well placed.

NOW LOVES FRANCE ALONE

Mary Garden Says She Will Renounce America and Become Catholic

PARIS, Oct. 21.—Mary Garden, the singer, has been explaining to an interviewer the origin of the report that she would enter a convent. She said she had found Protestantism too cold. She intends to become a Catholic.

Protestantism, however, is not the only thing that has lost its attraction for her. Her coming return to America saddens her. She now loves France alone. America she compares with an immense railway station, not a country. America is a place where everything is business and money. She added:

"I am bound by contracts this time, but it is the last time they will hear me. I have done what I had to do over there. I have made French composers beloved, especially the younger ones.

"I love the young of all kinds. It shocks me when artists become old business men. Happily, they promise me young and beautiful things to create here next year. Then I shall never leave Paris."

TO REPEAT HIS FIRST PROGRAM AS CONDUCTOR

Damrosch's Anniversary Concert Will Be Exact Reproduction, Including Original Soloist

Of peculiar interest will be one of the events planned by the Symphony Society of New York for the celebration of Walter Damrosch's twenty-fifth year as conductor. This will be an exact reproduction of the first concert of the society which Walter Damrosch ever conducted, and which took place on March 27, 1885, immediately after the death of his father, Leopold Damrosch. The program was as follows:

Franz Schubert, Symphony in C Major; Camille Saint-Saëns, Barcarolle, for small orchestra and harp; Carl Maria von Weber, Concertstück for piano-forte, Miss Fannie Bloomfield; Franz Liszt, Symphonic Poem, Die Hunnenschlacht.

Mme. Fannie Bloomfield-Zeisler, then Fannie Bloomfield, will again be the soloist at this "anniversary concert." The concert will be given twice—at the New Theater on March 13 and at Carnegie Hall on March 15.

During the period since that first concert of 1885 Walter Damrosch has led a life of strenuous musical activity. He was thirteen years a conductor of grand opera, in four of which he had his own company, and was all this time traveling with the New York Symphony Orchestra, frequently as far as San Francisco. Since 1885 he has conducted no less than 7,000 performances of concerts and operas.

Mme. Nordica, who is an honorary member of the Symphony Society of New York, has been added to the list of soloists for this season.

Recitals Keep Miss Noyes Busy

Boston, Oct. 25.—Emma Buttrick Noyes, the soprano, sang at a concert in Boston last week and has been engaged for a recital of songs in Westbury, R. I., November 1. She also gave recitals in Quincy, Mass., October 13, and in Boston, October 14. Miss Noyes has reopened her studios in Huntington Chambers, and has a good class of pupils, as well as many concert and recital engagements for the early part of this season. D. L. L.

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New York, Saturday, October 30, 1909

FRENZIED OPERATICS

The newest thing on the operatic horizon, as was related in last week's *MUSICAL AMERICA*, is the announcement that the managers of the Metropolitan Opera Company will give a season of Italian opera in Paris in May and June, 1910. The arrangement was concluded with the specific understanding that this Parisian season should be undertaken by the Metropolitan Opera Company as a practical demonstration of the artistic standard of opera of the Metropolitan Company rather than as a financially speculative scheme.

All this is very nice, and can doubtless be carried through with glamor and success. But to the plain American will occur this thought: Which is the greater idea—the worthier and more needful enterprise—to bolster up the artistic pride of the managers of the Metropolitan Opera by Parisian acclaim, or to spread opera in home fields for the artistic pleasure and advancement of the American people?

This point was not missed by the New York dailies. The *World* of October 21, referring to this move of the Metropolitan Company, and also to Victor Lombardi's carrying of a company of one hundred singers to Guatemala, remarks on the interest of these extensions of the campaign for educational opera, but demands to know why they are all for the benefit of other nations. "Why," it asks, "should deserving American cities like Cleveland, Cincinnati and Buffalo, Detroit, St. Paul and Minneapolis be omitted from the plan?" The *World* maintains that to give the Parisians and Guatemalans the benefit of an operatic uplift which is denied to Americans who are no less clamorous for it is unpatriotic.

What the managers of the Metropolitan Opera Company said not long since that they were going to do was to establish an operatic school, a series of auxiliary operatic clubs in cities and towns throughout the United States to train choruses and study operas, and then to carry principals and scenery to those places, making high-class opera practicable for the whole country. What the managers now intend to do instead is to try to compel the praise of Paris for themselves and their company at an avowed financial risk. The managers of the Metropolitan Opera Company know that they are giving performances of a high artistic quality, in keeping with the best standards of the world to-day. They stand in no need of being convinced of this themselves or of proving it to the country. The venture takes on the color of nothing more nor less than a gigantic advertising scheme.

The enterprise is fundamentally needless—an economic waste. Paris has no need of it. America has no need of the glory that might accrue from it. If the only way in which the Metropolitan Opera Company can hope to gain supremacy over other opera companies is by such a fantastic and wasteful procedure, it would be better to vacate the field, and leave it to organizations more concerned with serving the American people and less with their own glorification.

The whole procedure reminds one of the American musician who must go to Europe for a while if he is to come back and compete successfully with others,

and make an artistic impression on his countrymen. When it becomes necessary for a long established opera to do this, absurdity can go no further. If greater financial support is the ultimate object of this move, it would be better to expend the present energy and resources in work at home, which would call forth the interest, support and loyalty of Americans. The place for American opera companies to strike root in the way of operatic culture is not Europe, but America.

SUGGESTION TO WESTERN CONDUCTORS

The New York *Post* recently commented on the rise of Frederick Stock, conductor of the Thomas Orchestra in Chicago, and concluded by expressing a desire to hear him in New York City.

Western men of talent and genius almost always turn up sooner or later in New York with their wares. A new author, or sculptor, or musician is heard of in the West, and next he is met on Fifth Avenue and is found disposing of his creations in the New York market. Not so the orchestral conductor. He stays timidly in the West. As there is no longer any reason to suppose that he does this for artistic reasons, it must be because of the financial risk involved in transporting an orchestra to New York. Traveling with an orchestra is an expensive form of enterprise, and the risk is doubly great when the venture seems like carrying coals to Newcastle.

But New Yorkers, like Athenians, are fond of novelty, and it is just possible that they would turn out in full force to welcome orchestral conductors as they have welcomed other kinds of artists from out of the West. The feat of successfully accomplishing such a visit presents a new problem, but it is not one that is necessarily impossible of solution. As a new idea it would require careful thought in respect to its presentation to the New York public. The practice of entertaining "guest conductors" has not become prevalent in America, as in Europe. Possibly this custom would have to be developed first in order that the conductor might have the opportunity—even if through the medium of another orchestra than his own—of trying his powers on the metropolis. At all events, Stesichoros took his Western Dionysius dances to Corinth, and Thespis his Western-evolved drama to Athens, and both succeeded.

Let some one work out the problem for Western conductors in America to-day. An occasional hearing of one of them and his orchestra in New York would be a most important feature in the bringing of the different sections of the country into closer touch with each other musically, and would promote the general spirit of musical aspiration and endeavor, as well as add the spice of variety to musical life.

SCHUMANN-HEINK CHIMES IN.

As was reported in *MUSICAL AMERICA* recently, Mme. Schumann-Heink lately added her voice to the chorus of authoritative persons prominent in musical life who have pointed out the fallacy of the idea that it is necessary to go abroad to study music, and the possible dangers in doing so. Such important utterances as hers on this subject are usually to be found in straggling newspaper paragraphs here and there. For this reason the total weight of present-day opinion in the matter does not appear. If such utterances, signed in each case by the author of them, could be collected and published they would represent a thought-force which would go far toward brushing away the last vestiges of national doubt concerning this matter.

No person having a real knowledge of the situation will deny the broadening influence of some European experience, if gained in the right way. But the consensus of opinion is that such experience should come late, after the pupil is well along in development and has demonstrated the possession of solid abilities. Even those persons destined for success, if they go too early to Europe, are likely to find afterward that they were too immature to get the best results out of the experience, and had much more advantageously postponed the period of European study.

When such a personage in the musical world as Mme. Schumann-Heink insists upon the desirability and advantage of foundational musical education in America it is well to consider the thought as an added increment to a gathering mass of authoritative opinion, rather than as an isolated utterance.

NO IMPROVEMENT THIS YEAR

The concert season has come round, bringing the first of its crop of execrable cover designs. If anything could be worse than last year's cover design for the Carnegie Hall programs it is this year's. It represents a stiff lady with large feet, who plays a lute, in a garden, the chief features of which are a lot of overgrown stuffed birds, and obnoxious tassels hanging from somewhere in a nocturnal sky. The background is a representation of a new kind of breakfast food. The border

patterns are anomalous, irrelevant, and are composed chiefly of funeral urns, surmounted by females, who are a combination of Minerva and Loki.

Carnegie Hall is supposed to stand for art. This cover design stands for cheap vaudeville. When will American high-class concert halls have program designs befitting the artistic nature of the events which take place in them? They might, at the very least, be expected to be *chic*.

Mrs. Nikisch's opera, "Meine Tante, Deine Tante," is reported to be an operatic version of "Charley's Aunt."

PERSONALITIES



Frank Croxton and Herbert Waterous

It is an unusual sight to see two real basses at the same time. Of baritones there are plenty, but a real bass is as rare as a day in June, and therefore Chautauquans considered themselves fortunate in having at the same time two such singers as Frank Croxton and Herbert Waterous. The two singers, who are close friends, spent all of their spare time hobnobbing together. Frank Croxton, besides his singing, was occupied with 125 lessons a week in the Summer school, while Mr. Waterous, who is one of the Metropolitan Opera singers, was more than kept busy filling his concert engagements, perhaps the more numerous because of his great popularity at the Summer resort.

Richter—The pet aversion of Dr. Hans Richter, the famous conductor, is said to be the interviewer. The conductor shuns the man with the pencil like the plague, and it is told of him that once when an interviewer tried to waylay him at Queen's Hall, London, the doctor escaped by putting on his overcoat, turning the collar up to its highest point, pressing his broad-brimmed hat well down over his face, and rushing off in a four-wheeled cab.

Koenen—When Tilly Koenen sang two songs in English at her concert in Mendelssohn Hall Monday her audience listened in vain to discover a foreign accent. Like her countryman, Maarten Maartens, the Dutch novelist, Miss Koenen speaks English like a native.

Brown—Eddy Brown, the new American boy violinist, who recently made his debut in London, is the grandson of an Austrian musician who played nearly every orchestral instrument. For the last four years the boy, who was born in Indianapolis, has studied with Hubay in Budapest, where he attracted a great deal of attention last June with his playing of the Beethoven Concerto at the closing concert of the Budapest Conservatory.

Spalding—Albert Spalding, the youthful violinist, is an ardent bibliophile, and has acquired a fine collection of rare books during his long residence abroad. He is an accomplished linguist and familiar with the literature of many countries. As with composers of music, his taste is shown in his preference for the classics. He has in his collection many a volume which is a triumph of the bookmaker's art of centuries ago.

Arriola—Among his other accomplishments, Pepito Arriola, the little Spanish pianist, is a very clever chess player and an astronomer of no mean caliber. His teacher, Alberto Jonas, has taught him the constellations, principal planets, etc., chiefly as a matter of amusement, and the child's retentive memory has grouped and classed this information in a manner worthy of a much older head.

Kempton—George Shortland Kempton, Philadelphia's eminent pianist, and Mrs. Kempton are receiving congratulations upon the birth of a daughter, born October 16. The infant is to be christened Marie Brittanica Kempton.

De Hidalgo—It is told of Elvira de Hidalgo, the Spanish coloratura soprano engaged by the Metropolitan, that she ran away from home to become an operatic singer. She is only eighteen years old and is the daughter of the Marques de Hidalgo, head of an old family in Spain. Her father first saw her in the costume of *Rosina* and her success so pleased him that he permitted her to continue on the opera stage.

Hannah—Jane Osborn Hannah, the new Metropolitan soprano, is wrapped up in the musical education of her eight-year-old daughter, Elizabeth—so named because *Elizabeth* in "Tannhäuser" is the mother's favorite rôle—and devotes a zealous hour's work every morning to the child's training.

WOMEN COMPOSERS OF AMERICA—22

**Anna Connable Meeks, of Boston,
Who Has Written Successfully
in Several Musical Forms**

By Stella Reid Crothers

[Editor's Note.—In this series Miss Crothers takes the most liberal and democratic view, and the discussions are not in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent.]

The early life of Anna Connable Meeks, of Boston, may be said to have been embodied sunshine. Of a singularly happy disposition, her home life was in an unusually high plane, with father, mother, brothers and sisters all musical. Her parents were both gifted with beautiful voices, and possessed of lofty ideals for their children.

This home was in Xenia, O., a quaint little town noted for its scholarly atmosphere, as well as for the number of famous men and women born there, and is but a short distance from the home of Whitelaw Reid, our ambassador to England.

The small, golden-haired maiden (she is still petite in stature), full of fun and fairly bubbling over with a happiness, began to sing and play while yet a little girl, finding music a solace for childish griefs (as she has for sorrow in later life) and an expression for joy in the times of great happiness.

In Boston she studied voice culture with Signor Augusto Rotoli, the organ with George Whiting and Henry M. Dunham. After an early marriage Mrs. Meeks began to put into form some of the many improvisations which had charmed her many friends, and has published songs, vocal quartets, compositions for piano, and strings. One of her late works scored for piano, 'cello, first violin and clarinet she had the pleasure of hearing artists of the Boston Symphony Orchestra play from manuscript.

During a recent season abroad Mrs. Meeks studied with several of the great masters. A membership in the famous Lyceum Club of London, Paris and Berlin, an organization devoted to original work by interesting notables in the literary, scientific, musical and artistic world, gives her the opportunity to meet many characters of international prominence and is an inspiration to reach her highest ideals.



ANNA CONNABLE MEEKS

Although Mrs. Meeks usually writes both the words and music to her songs, for one which is at present on the press the well-known poet, Caroline Ticknor, wrote the lyric.

The greater part of her composing—the thinking out of the theme and sentiment—is done at night, when peace and quiet are everywhere, and she often slips into the music room in the dark to indulge her penchant for improvising.

Since the death of her husband Mrs. Meeks's chief interest naturally centers in their daughter, who is at the sweet sixteen period of life, and a great chum of her mother and her grandmother, Mrs. John Lee Connable, to whom most of Mrs. Meeks's compositions are dedicated.

"Love's Frolic," for high voice, has proved her most successful song.

in the ancient style, and is a good example of the form in which it is written. It is graceful and melodic, and is a well-conceived bit of work. Both compositions show a thorough musicianship and lie well for the violin. The accompaniments are interesting in themselves, and add much to the value of the two pieces. These compositions are worthy additions to violin literature, and should have a wide sale.

LIBRETTIST HAS PLAYED STRANGE ROLE IN OPERA

**Success in His Art Has Eluded All but
the Few—His Humble
Position**

In the history of opera there are many curious anomalies; but perhaps the strangest, writes Lewis M. Isaacs in *The Forum*, is the rôle played by the librettist. For the most part obscure and unimportant and generally unremembered, his ranks have nevertheless been recruited from the ablest and most brilliant men of letters. Among those who have undertaken the part are such unlikely names as Voltaire, Goethe, Wieland, Addison and Fielding; while others of considerable poetic talent, as, for example, Metastasio, Calzabigi, Rinuccini, Boito and Coppée, have tried their hand at libretto writing with assurance, giving to it their best efforts. And yet the successful librettists are few—the merest handful out of a harvest of three centuries. There seems to be something in the task that eludes pursuit. Goethe, the myriad-minded, experimenting in every phase of poetic art and almost always justifying his attempt, wrote several librettos that have been consigned to the limbo of forgotten things. His latest biographer calls them "insignificant, colorless and shadowy." And the same story of failure may be told of many others only less gifted. Yet literary hacks of the lowest caliber have turned out successful librettos, and some of the composers themselves, without pretence to literary ability and actuated solely by musical considerations, have produced results of which the best of their collaborators might well have been proud.

To the vast majority of operagoers the libretto seems the least important part of the entertainment. The diminutive form of the word itself seems to point to the inference that it was thus looked upon by the creators of opera. But there are too many instances of poor librettos wedded to beautiful music and carrying it down to oblivion to justify that idea.

On the whole, the rôle of the librettist has been an humble though not unimportant one. The conventions and restrictions that hedge his path, the necessity for consulting the wishes of his musical confrère as well as of the manager and artists, all tend to make his task a difficult one and to rob it of any semblance of spontaneity, artistic power or individuality. They also serve to keep him in the background. How many of the hosts of people who have heard "Trovatore," and are familiar with every note of it, ever heard of Cammarano, who wrote the libretto; or of F. M. Piave, who wrote "Rigoletto," and many others of the early Verdi operas, or of Felice Romano, Bellini's collaborator in "Norma" and "La Sonnambula"? Nevertheless, as is apparent from the great men who have attempted to write librettos, there is something alluring because elusive in the art, and success, when it comes, as it did to Metastasio, to Scribe, to Wagner and to Gilbert, is the more striking for the obstacles overcome.

Subscription Musicales Announced

The first of a series of six "subscription musicales" to be given by Mme. Marie Cross-Newhaus is announced to take place Saturday, November 6. The others will follow on the first Saturdays of succeeding months.

WOULD ENCOURAGE NATIVE COMPOSERS

**Felix Borowski Sees Precedent
Valuable to America in New
British Movement**

CHICAGO, Oct. 25.—Felix Borowski, one of the most scholarly men in the Western music field—an American only by adoption, but one thoroughly familiar with the world of music in all its moods—is particularly friendly to American music in general and the native composer in particular. He recently observed that the meeting of British composers last month sounded a portentous note for the encouragement of native composition, and sees, furthermore, that this precedent might beget good in a similar way in America. On the line of this text he says:

"There is surely a vast amount of admirable talent, perhaps even genius, among the composers of this land, which is fading as it has ever faded in the past, for lack of opportunity to express itself, for the want of a few words of encouragement, of hope, of appreciation. There has been many an American musician who might have brought fame to himself and honor to his race had he possessed the means by which his genius could have been matured and have been provided with the opportunities of delivering his message to the world. In England, as in this country, the obscurity of native creators has been laid to the door of the native public, which, it has often been said, is enamored only of foreign art. It is true that the music of German writers, of those in Russia and France, has been given a large preponderance in the concerts of America and England. It is true, too, that the opera composers of Britain and this country have been systematically neglected and despised by the dramatic institutions of their respective lands.

"But this attitude, one must believe, has been less the result of prejudice against native music than of the attitude of connoisseurs who have known nothing of their country's music but trumpety ballads and the frothy productions for the piano played by young misses in the boarding schools. It is necessary only to mention the fame of Edward Elgar to show that a prophet is not without honor in his own land if his message of art is filled with the power and beauty of inspiration.

"A school of national music is not to be built on pretty songs or graceful pieces for the piano. The spirit of the race must move amid the larger things of art. It must have dignity, breadth of view, nobility of thought. It must ask nothing of ephemeral popularity, nothing of the market place in which the value of a work is the value of its sale. That such a school here as in England should work incalculable good to develop talent that may be cramped under present conditions seems beyond argument."

Tonkünstler Society's Musicales

Piano and violin selections by Mrs. Carl Hauser and Edwin Grasse, tenor solos by John Bland, accompanied by Mrs. August Roebelen, and piano, violin and 'cello numbers by Mrs. Hauser and Mr. Grasse and Ernest Stoffregen, composed the October 26 program of the Tonkünstler Society given at Assembly Hall, No. 109 East Twenty-second street, New York.

Frederick Wheeler on Tour

Frederick Wheeler, the baritone, is on a concert tour extending as far West as Colorado and Utah. He will be in New York again the last of November and will have a busy season in the concert and oratorio field.

SCHUMANN-HEINK IN CHICAGO, GIVES RECITAL

**Nordica and Sembrich Among Those
Who Applaud Famous Contralto
at Orchestra Hall**

CHICAGO, Oct. 23.—Mme. Schumann-Heink was greeted by an enormous audience last week at Orchestra Hall. The great contralto has apparently changed little since her last appearance here, and despite some slight indisposition was in excellent voice, giving a program of remarkable interest in a fashion that was not only acceptably artistic, but deeply moving in the popular sense that captivates the millions.

The first group included some early Mendelssohn songs rarely heard, and consequently interesting. One of the Italian group, credited to the great lyricist, was really written by his sister, Fanny Hensel. Following came four Franz Schubert songs, showing the vast vocal resources of this stalwart singer.

After the first series of songs she was recalled and gave Weingartner's "Liebesfeier"; "Death and the Maiden" was also repeated, and "The Erlking" was given in

response to another encore. Three Brahms songs—"Feldensamkeit," "Sapphische Ode" and "Von Ewigem Liebe"—opened the next group, the Sapphic Ode having a rendition so remarkable in beauty of tone that its repetition was immediately compelled. "The Cradle Song" of Stein was sung *con amore*.

The three last numbers of the program were sung in English, the opening one a new song by Mrs. Beach, not being particularly illuminative, and the last one, Chadwick's "Danza," carrying immensely through the histrionic power of the vocalist. The enormous hit of the day, strangely enough, was Mme. Schumann-Heink's singing of Margaret Lang's Irish song "Mavourneen." In the audience were both Mme. Nordica and Mme. Gadsby. C. E. N.

A. Walter Kramer's New Compositions for Violin

A. Walter Kramer, a young New York violinist and composer, has just published, through the music houses of Carl Hauser and Carl Fischer, of New York, two compositions for violin, a "Danse Espagnol," op. 20, and a Gavotte, op. 8, No. 1.

The first selection is a characteristic composition, making use of the first seven positions and much double-stopping, and is a grateful and brilliant work. The second is

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Former Director of the Symphony Orchestra Slated for Its Leadership—
Jenny Twitchell Kempton Celebrates Her Seventieth
Birthday—Musicians Unrepresented on
Taft Entertainment Committee

LOS ANGELES, Oct. 20.—President Taft has "came and went." Los Angeles did herself proud in his entertainment, but in it all the artistic section of the community was entirely ignored. In the two large committees of perhaps 200 prominent men to welcome the President, not a musician or artist was to be found.

Easily the best thing musically that has happened to Los Angeles in a long while is the appointment by the Mayor of a municipal musical commission, consisting of C. F. Edson, president of the well-known Gamut Club; J. F. Salyer, of the Bartlett Music Company; J. L. Edmiston, of the musical union; E. A. Geissler, of the Birkel Music Company, and James Slauson, capitalist. The Mayor originally appointed a committee which proceeded to elect Harley Hamilton, director of the Symphony Orchestra, as leader of the Municipal Band, which is to give concerts throughout the season. The city attorney then informed the committee that it had no legal standing, and the present commission is the result.

There is no doubt that the commission will appoint Mr. Hamilton to the leadership of the Municipal Band. He will form a band of thirty-five pieces and begin concerts next month, thus providing the city a feature long desired for the entertainment of Winter visitors.

Jenny Twitchell Kempton recently celebrated her seventieth birthday in this city. Mrs. Kempton is still active in musical matters. She sang in "Elijah" the first time it was presented in America, in Boston, about 1853. She was a fellow student in Italy with Anne Louise Cary, when both were young, and appeared in concert and opera with Clara Louise Kellogg, Adelaide Phillips, Zella Sequin, Antoinette Stirling and Parepa Rosa. One of her many souvenirs is a handsome India shawl, a gift from Queen Victoria.

The Board of Education has declared "no monopoly of public school concerts to any manager." At least two would like to control such concerts: C. F. Edson wants to give a series by local musicians and L. E. Behymer would like to present visiting artists. The end of the matter is not yet in sight.

Mr. and Mrs. Henry Balfour will soon

leave for a concert trip of forty weeks through the Eastern and Middle States. Formerly a baritone, Mr. Balfour has developed an altitudinous tenor of late, and sings with much feeling. Mrs. Balfour has a beautiful soprano.

Irene Taylor, one of the child prodigies, of whom Los Angeles is so prolific, is announced for a concert tour. She is said to have a large repertoire of the standard piano concert numbers, though only fifteen years old.

Ernest Douglas, organist of St. Paul's Pro-Cathedral, recently opened a new organ at St. Augustine's Church, in Santa Monica, one of the adjacent bay cities.

Bruce Gordon Kingsley, formerly organist of the Temple Auditorium, gave a recital on the organ there last Sunday.

John Philip Sousa and his band will play at the Auditorium the last week of October, under the management of J. T. Fitzgerald.

George Kruger, formerly of New York, a pianist of exceptional attainments, has made his home here and will be heard in concerts in the Southwest this season.

Ignaz Haraldi and Helen Goff, soprano, will soon give concerts in Riverside, San Diego and Santa Barbara.

Thomas H. Fillmore, of the Fillmore School of Music, announces a series of popular lecture-recitals to be given monthly in Symphony Hall, Blanchard Building.

Marguerite Banks will soon leave Hollywood, where she has been spending the Summer with her parents, for Boston, where she will sing this season in Manager Russell's company at the new opera house. She sings under the name of Margherita Namara. She will probably make her debut as *Santuzza*. She has a three-year contract with the Russell company, and may also be heard at the Metropolitan in New York.

The first concert of the local symphony series will occur late in November. Director Hamilton has arranged a series of programs which will excel his previous efforts in this line.

The usual influx of Eastern teachers has begun. It is estimated that Los Angeles has a music teacher to every 500 of its population.

Members of the faculty of the Fillmore School of Music gave an enjoyable recital on the night of October 1 in Blanchard Hall. The program was of a high order, and was given in an artistic manner.

W. F. G.

INSISTS ON RELAXATION

That Is Mme. Carreño's Great Requirement in Her Teaching

ST. PAUL, Oct. 25.—Sarah Stanley Dewey, director of the piano department of Mrs. Backus's School for Girls, was asked recently what she considered the keynote of the teaching of Mme. Teresa Carreño, of whom Miss Dewey was a pupil for six years.

"If you had asked me whom she emphasizes most I would have said Bach," answered Miss Dewey, "but her great requirement in teaching is relaxation. That is her gospel, and she carries it into everything. Power through relaxation! Every muscle, from the shoulder to the fingers, must be absolutely relaxed, according to her theory. That is the way Ysaye gets his big tone, and it is the way Carreño gets hers. It doesn't take her long, either, to get one out of a prim way of playing. She knows a hundred ways to secure various kinds of tone color, and there is nothing uncertain about her method. She knows how each color and each tone value is secured, and can tell her pupil."

"Bach is her apostle of light in music. I had to memorize all the preludes and fugues in the 'Well-Tempered Clavichord' and also play them in different keys. Of course, that entails an enormous amount of labor, but Mme. Carreño is satisfied with nothing less, and labor is a pleasure when it is inspired by her."

Kathleen Parlow, the Canadian violinist, is to be one of the soloists of the London Philharmonic Society's concerts this season.

MISS RENNISON IN DRESDEN

American Singer Received with Favor on Début at Court Opera

DRESDEN, Oct. 8.—Gertrude Rennyson, the American singer, made her entrée here at the Court Opera as *Aida* with decided success. Hers is a fine voice of high range, and her histrionic powers are equal to all demands. She was heartily applauded.

The noted Dresden cellist Johannes Smith has put the finishing touch on a new beautiful composition of his, a cello concerto, which was tried before connoisseurs the other day. It found great favor.

Adrian Rappoldi, the violinist, and his mother, Laura Rappoldi, will play the series of Beethoven duo sonatas (violin and piano) in three subscription concerts this Fall.

Several interesting novelties are on the programs of the Royal Symphony concerts, by Rachmaninoff, Sekles, Mahler, Scheinplug and others.

A. I.

Mrs. Kelsey Orders Set of "Musicians' Library"

BOSTON, MASS., Oct. 23.—Mrs. C. B. Kelsey, president of the National Federation of Music Clubs, has ordered a complete set of The Musicians' Library. This indorsement from so prominent a personage is viewed with gratification by the Oliver Ditson Company, publishers of the work.

Maggie Teyte, Mary Garden's English successor as *Mélisande* at the Opéra Comique, Paris, gave a song recital in London last week.



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ECHOES OF MUSIC ABROAD

Busoni's London Program Shows Personal Editorial Touch in Every Number—Melba Takes a Leaf Out of Lily Langtry's Diary—Munich to Have Its First Richard Strauss Festival Next Summer—Emmy Destinn Turns Dramatist but Prague Rejects Her "Rachel"—Bad Art on One Side the Cause of Unhappy Marriages Among Artists, Says Clara Butt—Burrian Maintains Reputation as a Contract-Breaker

WHEN Ferruccio Busoni gave his "only recital prior to his American tour" in London the other day there was not a composition on the program that had not been put through his editorial sieve. His name was hyphenated with five of the immortals. By Bach-Busoni there were Four Chorales, the Chromatic Fantasy, Toccata and Fugue and a "Preludio, Fuga e Fuga figurata." The Beethoven-Busoni "Ecos-saises" stood between the Mozart-Busoni Gigue, Bolero and Variations and the Paganini-Busoni Introduction and Capriccio. Finally, there were the Liszt-Busoni "Mephisto Walzer" and Polonaise in E. This is one of the programs this eminent German-Italian pianist has arranged for his forthcoming American tournée.

Busoni's opera, "Die Brautfahrt," is to have its *première* in the latter part of the season, either at the Hamburg Municipal Opera or in Prague.

Next Thursday Mark Hambourg will interrupt a comprehensive provincial tour to give what is also his "only recital this season" at Queen's Hall, when he will adopt the "popular prices" made popular last Winter by Yolanda Méro, Elena Gerhardt and Jan Kubelik. For this program he will revive his own Gavotte and a Waltz in A flat by Nicholas Rubinstein, the latter for the "show piece" at the end. For the rest, there will be Beethoven's Sonata in A flat, op. 26; the Handel-Brahms Variations, Chopin's Ballade in F Major and Scherzo in C Sharp Minor and Moszkowski's Étude in G flat.

Ysaye introduced Emmanuel Moor's Violin Concerto in G Major, and also played Antonio Vivaldi's Concerto in G Minor and the Brahms Concerto in D at his concert in Queen's Hall that clashed with Busoni's Bechstein Hall recital. Alexander Petschnikoff found two new violin concertos, one by Gustav Ernest and the other by Erich J. Wolff, for his Berlin concert with the Berlin Philharmonic Orchestra on Thursday of this week. Gustav Ernest is a pianist who has just returned to Berlin after teaching in London for twenty-five years; Wolff has been attracting attention during the last year with his songs.

At the first of the Chappell Ballad Concerts of the new London season Eugenie and Virginia Sassard maintained their reputation as duettists of the highest artistic order by their singing of George Henschel's "An die Nachtigall," Jacques-Dalcroze's "Le cœur de ma Mie" and Margetson's "A Night in Seville." At the same concert Mme. Kirkby-Lunn sang the "Sequedille" from "Carmen" and Franco Leoni's "Love's Awakening." One of the special features was the first performance of Hubert de Bath's new humorous quartet, "The Jack-daw of Rheims," sung by Maggie Teyte, of the Opéra Comique; Carmen Hill, Maurice d'Oisy and Kennerley Rumford. Alice Verlet, the French coloratura soprano; Walter Hyde, tenor, and Benno Schönberger, the German pianist, were also on the program. These concerts take place at Queen's Hall on Saturday afternoons. The cheapest seat costs 25 cents, the highest \$1.50.

On the following afternoon Pauline Donalda, the soprano, and Kathleen Parlow, the Canadian violinist, were the soloists at the regular Sunday concert at Albert Hall. Mme. Donalda sang an aria from "Il Trovatore" and Landon Ronald's "The Dove" and "Tis June." Miss Parlow's numbers were Paganini's Concerto in D, Mozart's Menuett and a "Wienlied," by Tor Aulin.

CLOSE on the heels of the alarmist tales of the wolf crouching on Mme. Melba's threshold comes an announcement that must effectually dissipate the dismal impression they created concerning the great

songstress's finances. London has just heard that the diva, who is still touring Australia, has decided to emulate Lady de Bathe (otherwise known as Lily Langtry) and run race horses of her own.

The secretary of the Victoria Racing Club has received a letter from Mme. Melba expressing this intention to set up a stable in her native state, Victoria, and requesting that her colors be registered as olive green jacket, mauve sash and white cap. She adds that she will probably bring several horses to England with her on her return.



FELIX MOTTL DIRECTING A REHEARSAL

Every one who has gone to Munich for a Summer opera season knows that whatever artistic success has been achieved during the past few years by the Wagner and Mozart festivals has been due principally to Felix Mottl, who is in reality the *deus ex machina*. During his régime at the Court Opera Munich has wrested from Dresden the distinction of being the foremost opera center in Germany. The illustration represents Conductor Mottl directing a rehearsal for one of the festival performances at the Prince Regent Theater.

THE success of the first Brahms Festival held last month in Munich has encouraged the promoters to arrange a Richard Strauss Festival in the city on the Isar next Summer. What a musical hotbed the Summer Munich has become! The Wagner and Mozart Festivals at the Prince Regent Theater and the Residence Theater, respectively, are annual fixtures; while the special Beethoven-Brahms-Bruckner symphony concerts given this year during the festival months were so liberally patronized that they will be repeated next Summer.

The first Strauss Festival will last six days. Three evenings will be given over to the symphonic works and songs of the composer, and three will be set apart for his music-dramas. "Elektra," "Salomé," "Feuersnot" and, first of them all, "Guntram," will be performed. Preparations already are well advanced, the only difficulty yet to be overcome being the necessity for the Court Theater's co-operation, which has not yet been promised. One of the expected features will be a Strauss song recital by Ludwig Wüllner, who performed a similar office for Brahms at the recent Brahms Festival.

Though "Guntram" met with little more than a *succès d'estime* when it was first produced, the Berlin Royal Opera plans to revive it this season, in the belief, evidently, that the Strauss-attuned ears of today will find more merit in it than was apparent to its first audiences. *Die Signale*, published in Berlin, prophesies that

in a short time there will be no important composer, living or dead, without a festival in his honor. A Debussy Festival in Paris and an Elgar Festival in London are suggested as possibilities that now become probabilities.

Strauss, it is now announced, has completed the first two acts of his new opera, "Sylvia and the Star," for which Hugo von Hofmannsthal wrote the libretto, and he hopes to have the entire work finished by the end of 1909, so that the *première* may take place this season. Unlike "Salomé" and "Elektra," the new music-drama, which will prove whether the composer's sense of humor as exhibited in "Till Eulenspiegels lustige Streiche" is sufficient for a whole evening's amusement, will have its formal introduction to the world, not in Dresden, but in Berlin.

FINDING herself left with a little spare mental energy on her hands unclaimed by the strenuous duties of prima donna life, Emmy Destinn has now taken up the drama as the latest athletic field for her restless intellect. Her play, which is entitled "Rachel," and presents a picture of life in the ghetto in Prague, was recently produced in the Czech Theater in Prague, but without making the least success. No difficulty has been experienced by the authoress, however, in finding a Berlin

riages between artists on the ground of art inferiority. This is what she said to the London *Daily Mirror's* interviewer: "I consider a marriage between artists most beautiful in every way. If an artist, however, makes a bad marriage it is very bad for art. I do not believe in people of opposite temperaments marrying. The idea of the husband at the Stock Exchange and the wife painting pictures at home might be vastly entertaining at first, but I am sure it would not last. Husband and wife need some stronger bond than a mere marriage ring. The explanation of so many unhappy artistic marriages is probably that one of the parties is a very bad artist."

ONE of London's victims of Debussy-itis demands of the *Observer* an explanation of "Why was it that Debussy was refused an honorary musical degree at Oxford, despite weighty influences in his favor?" Without waiting for an answer, he ventures a solution himself with the suggestion that "perhaps his harmonies are immoral!"

A local contemporary meets the question with another, "Would it not be a little early thus to honor the French composer?" and calls attention to the fact that as yet Dr. Richard Strauss does not exist for Oxford. "We are not going to accept Debussy at a gulp," declares the *Musical Standard*, taking the defensive; "it would be stupid to do so."

CARL BURRIAN'S record up to date has almost eclipsed Emma Calvé's former reputation for disappointing audiences at the last moment. The Dresden tenor's frailty in this respect is now looked upon by the Germans as a chronic disease. Only the other day he knocked a Budapest jubilee into a cocked hat. The Royal Hungarian Opera had planned to celebrate its twenty-fifth birthday with a gala performance of "Tannhäuser," for which Burrian was specially engaged. At the last minute the performance had to be cancelled because the tenor had not arrived, and there was no time left to arrange a substitute performance. The Opera's jubilee resolved itself into a holiday for the company.

Two other performances in which Burrian was to have sung likewise had to be given up. The Hungarians of Budapest are mightily indignant, especially as Director Mészáros hastened to Prague and implored the Bohemian singer to keep his engagement.

ABOUT a year ago Maria Rutkowska, prima ballerina of the Imperial Opera, St. Petersburg, startled the pirouetting world by announcing her intention of becoming a lawyer! Since then, it now comes to light, she has been working hard on the requisite and necessary course of studies for her new profession at the University of Zurich. When she is ready to enter the lists as a full-fledged lawyer the Swiss bar will profit by her gifts, for it goes without saying that in her own country they would be somewhat wasted. It is a far cry from dancing on the stage to pleading in a law court, but, if London *M. A. P.* is correctly informed, the young woman who is making this record-breaking change of occupation has all the dash and energy peculiarly the distinction of the Russian woman.

Can it be that we have been unjust in our estimation of the aggregate intellectuality of the ballet corps? We have been so long accustomed to the impression that a ballerina has as little need of brains as, let us say, an opera tenor, that it is difficult to adjust one's self to the contemplation of a toe-dancer of such highly developed extremes!

THE inhabitants of South Africa proved so practically grateful for the opportunity to hear Gabriel Pierné's "The Children's Crusade," as well as the other works Albert Archdeacon included in his recent third annual series of festival concerts down there—"Elijah," "Messiah," "St. Paul," "Walpurgis Night," Gounod's

(Continued on next page)

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"Faust" and Dr. Charles Harriss's "Pan"—that they are to be rewarded with an initiation into the beauties of Wagner's "Parsifal" music next year. Mr. Archdeacon, who spends his Winters filling concert engagements in England and goes down to Cape Colony in the Spring to organize these festivals, has decided also to include Elgar's "Caractacus" and Berlioz's "Damnation of Faust" in the fourth series in 1910. Again soloists will be taken out from England.

AMONG the season's first invalids is the Hungarian violinist, Ferencz Hegedus, who is suffering from an accident to his left hand, which is being treated at a sanatorium near Frankfort-on-Main. He had to cancel symphony concert engagements during September and October for Cologne, Hamburg, Düsseldorf, Wiesbaden and several other continental cities. He expects, however, to carry through his tour of twenty-five concerts in Austria, Hungary and Galicia in November and December.

AT a French seaside resort a concert was given not long ago at which the program was drawn entirely, with a single exception, from the works of British composers. The *Musical Times* finds the event especially deserving of notice in view of the fact that one of the items on the program was designated as "Pump and Circumstance," by Edward Elgar. The printers are credited with having a rare sense of

the fitness of the things for a concert at a watering place.

MUNICH'S largest museum has just had built, according to the *Sheffield Independent*, a fine copy of the piano used by Johann Sebastian Bach, the original of which is now in the collection of ancient instruments at the Royal High School of Music in Charlottenburg, Berlin. The Bach piano, which had been built according to the master's directions for his personal use, is referred to as "a veritable masterpiece of keyboard mechanism." The copy for the Munich Museum reproduces faithfully the tonal effects of the original.

NEWEST of this year's numerous competitions for composers, both undiscovered and otherwise, is a contest just opened by the Chapells, in London. A prize of \$250 is offered for an entirely new cantata to be submitted before the first of February. The conditions are: The subject must be secular and written in a light and popular style; the work must be written for solo and chorus, or solo with chorus; there is no objection to as modern treatment as possible, but melody and inventive ideas must not be rendered subservient to the treatment of the work, which should occupy from half an hour to three-quarters of an hour in representation. If a suitable work be found it will be included in the program of one of the concerts of the Queen's Hall Choral Society in London during the following season. J. L. H.

HANS KRONOLD REBUKES RYE

Thirty-one Persons Attend His Concert and He Gets Excited

GREENWICH, CONN., Oct. 23.—Hans Kronold, who is one of the most noted 'cellists in the United States, expressed himself with indignant emphasis last night concerning the musical appreciation of Rye, N. Y., in which are suburban homes of scores of wealthy New York families. An audience of just thirty-one persons greeted him when he appeared in the Lyceum Theater there last night, and he did not like it at all. Before starting in to play he stood up and said:

"Ladies and Gentlemen: The last time I played was before ten thousand at Ocean Grove, and when I look out at this audience I am scared. When my piano friend here told me that he was going to give a concert in Rye I tried to persuade him not to do so, and had he listened to my advice he would have been better off. However, I will play just as if I had an audience of ten thousand. It makes no difference to me as far as my music is concerned."

At the close of the program he made another address, saying it was quite clear the people of Rye were interested neither in him nor his work, but that it was the first place in which he ever got such a reception in his life.

With Mr. Kronold appeared George Arthur Wilson, pianist, and Emilio De Puyons, flutist.

Not a Satisfactory Accompanist

That Mme. Teresa Carreño is gifted with a natural wit is indicated in a story she tells of a stranger who accosted her one day in Amsterdam and of the snub he received. As every one knows, Carreño is beautiful, and when she walks on the street never fails to attract much attention, both from those who have heard her play and from those who do not know she is a great artist. She was just returning from a rehearsal with the orchestra in the concert hall to her hotel, in Amsterdam, when a stranger stepped up beside her and said, with a supposed-to-be-captivating smile: "May I accompany you?"

"Oh, no," answered Mme. Carreño, "I have just been accompanied by sixty men—one won't answer."

Aimé Dupont's Photographs

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LA LOIE AT METROPOLITAN

Newcomers to New York Included Among Dancer's "Muses"

Loie Fuller and her "Muses" have just finished a tour of "one-night stands," with a week in Washington and a week in Baltimore, preliminary to her season at the Metropolitan Opera House. She will give three performances at the Metropolitan on the three successive Tuesdays, beginning November 30 and including December 7 and December 14.

In all probability she will open with a matinee performance. She will have the assistance of the full Metropolitan orchestra of 150, under the direction of Max Bendix, and the co-operation of the Metropolitan management.

Nothing has been decided as to her program, but it may be said that it will differ only as to details of dances and elaborateness of lights and scenic effects from that given in Washington and Baltimore.

It will introduce for the first time here Rita Sacchetto, whose dances are said to be wonderfully dramatic and distinctively classic. They are inspired by paintings of the old masters, and include the Sarabande of Handel, Minuet of Mozart, Royal Spanish dances inspired by Velasquez, the Rhapsodie Hongroise of Liszt and the immortal Tarantelle of Chopin, in which a peasant girl, bitten by the tarantula, dances till she dies.

Another star new to New York audiences, though well and favorably known in Europe, will be Irene Sanden, a young Austrian who has been termed "the creator of waltzes" and "the natural dancer of the twentieth century." She dances a Barcarole of Contes d'Hoffmann, Bacchanale of Rubinstein, "Rose of the South," by Strauss, and the world-famed "Blue Danube," by Strauss. Gertrud Van Axen, who has been named a "Greek statue come to life," will give six waltzes by Brahms, two studies by Chopin, Beethoven's Sonatas and Chopin's "Funeral March."

Then there will be "Orchidee," the first "Muse," whose "Dance of Diana" created a sensation in Washington, and who also dances the Prelude by Chopin, a valse by Chopin and a shadow-dance by Meyerbeer.

Mme. Trotin's Sight-Singing Classes

Mme. Trotin, who is already prominent in New York among vocal teachers, aims to develop her pupils, not merely as singers, but as musicians. Students are frequently coming to her for assistance in sight-reading from teachers who know and cordially endorse her method. Elizabeth Clark Sleight has written to Mme. Trotin: "I wish to express to you my thanks for and appreciation of your kindness to my pupil who has been a member of your sight-reading class this season. His progress has exceeded my expectation, and he speaks in highest terms of your efficiency, your infinite patience and devotion to the work."

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THEY BLUFF TOO MUCH AND WORK TOO LITTLE

That's Why American Girls Don't Get
Along Better in Opera, Says
Vera Courtenay

American girls bluff too much. That, in the opinion of Vera Courtenay, who hails from "show me" Missouri, is why a good many of them don't get along better when they try to win recognition in grand opera. "One hears so much," said the Metropolitan's new soprano to Ethel Lloyd Patterson, of the New York *Evening World* shortly after her arrival from Paris, "of the difficulties the American girl experiences in obtaining recognition. Nonsense! Shall I tell you the truth? The American girl who goes to Paris to work and study is a 'bluff.' I mean most of them, of course. "Any one who has studied music in Paris knows that some of the best masters there, if they are interested in a voice and really believe its possessor in earnest, will give their time and instructions for nothing. What does it signify, then, that there are not more American girls returning from abroad crowned with Parisian laurels. It means that the girls do not work—that is all.

"It is, after all, rather a pity," said Mlle. Courtenay slowly, changing the trend of her remarks, "that it is so difficult to obtain artistic recognition in America. To study abroad is apparently absolutely necessary. Until one has succeeded in Paris, it seems impossible to storm New York with any hope of success. It is a rather provincial attitude, but it would seem that America is unwilling to trust her own artistic judgment."

Another Class for Miss Whittier

BOSTON, Oct. 23.—Harriet S. Whittier, the well-known soprano and teacher, has opened her Boston studios with a good class of pupils. She will teach one day a week at Portsmouth, N. H., this season, as has been her custom in the past. She has also added another out-of-town class, this one in Manchester, N. H. Miss Whittier spent the Summer in the mountains of Vermont, and has returned in fine health for the present musical season.

D. L. L.

Langendorff for Boston Opera Company

Mme. Frieda Langendorff has been secured by the Boston Opera Company for a season in Boston, Chicago and St. Louis, the exact dates for which have not yet been announced.

FOLK SONGS IN ARTISTIC RECITAL

Minna Kaufmann Makes Her New York Debut in Company with
Bogea Oumiroff, the Russian Baritone

A joint recital was given by Minna Kaufmann and Bogea Oumiroff at Mendelssohn Hall on Thursday evening, October 21. The following program was presented:

I.—"Mädchenlied," and "Das Mädchen spricht," by Brahms; "Gretchen am Spinnrade," and "Heiden-Röslein," by Schubert; "Es hat die Rose sich beklagt" and "Im Herbst," by Franz, and aria "Una voce poca fa" by Rossini, sung by Mme. Kaufmann. II.—(1) "Pisen lasky" (love song), by Dvorak; (2) Five Gypsy Melodies (words by Adolf Heyduk), "My Song Whispers," "Quiet Reign," "In the Woods," "The String Is Tuned," "When My Old Mother," "Cage and Hawk," by Dvorak; (3) Six Slovak Folk Songs (harmonized by Mikulas Schneider Irnavsky), "Clouds Above Tatras Soar," "Carnation," "A Heavy Waggoner Is Coming," "I Am An Old Shepherd," "By Pressburg on the Danube," "Under Our Little Window," sung by Bogea Oumiroff. III.—"Expectancy," La Forge, "Twas April," Nevia; "Nuit d'Etoiles," Debussy; "Le Rossignol-Ariette," Delibes; "Ein Traum," Grieg, and Aria, "Caro Nome," Verdi, sung by Mme. Kaufmann.



Minna Kaufmann

Oumiroff is known to metropolitan audiences from his tour several years ago, but Thursday's recital was the occasion of the debut of Miss Kaufmann. The fact that Miss Kaufmann ended her first group, consisting of songs by Brahms, Schubert and Franz, with a song by Rossini, and her last group, containing songs by such composers as Debussy and Grieg, with an aria by Verdi, indicates that the singer regards her powers of brilliancy as her greatest stronghold, and, in fact, she showed herself more at home in the production of brilliant effects than in the interpretation of the modern song. In the latter her interpretations revealed sincere study and reflection. In their moments of power and delicacy Miss Kaufmann was at her best, though in the portions between these extremes she was inclined to force her voice. In her work in soft passages she produced some very clear and exquisite tones, as in the close of Nevin's "Twas April." Her voice was, in general, at its best in its extremes of intensity and delicacy, and some of her effects in these ways won her the enthusiastic ap-

plause of a good-sized and very friendly audience.



Bogea Oumiroff

him at once into such close touch with his audience. The Aladdin's Lamp of his art on Thursday evening turned the conventional setting of Mendelssohn Hall into the wilds of Bohemia. His hearers were carried off and away with him over mountain and dale. It is not so much that Oumiroff has a great voice as that he has a voice of extraordinary appeal, of great humanity and expressive capacity. The first great response which he won from the audience was in "The String Is Tuned," a stirring gypsy invitation to the dance, magnificent in its qualities of rhythm. This the singer had to repeat, and he was obliged also to repeat "When My Old Mother," his supremely exquisite singing of which was remembered from his former appearance in America. The Slovak folksongs made an instantaneous appeal, and at the close Oumiroff had to respond to a number of encores, in doing which he sat at the piano playing his own accompaniments.

The Slovak folksongs were also interesting from the point of view of the accompaniments written for them by Irnavsky, which were veritable tone poems of considerable elaborateness. They fell in with the songs with perfect artistic accord, and seemed a forceful refutation of the arguments of those who object on principle to the artistic harmonic treatment of folksongs. Press comments:

Miss Kaufmann was on firm ground—so far, at least, as her repertory was concerned—when she sang favorite Brahms and Franz and Schubert melodies. She proved that she had taste and sentiment. But, as was shown when she deserted the more plain and simple ways for the floridities of Rossini and Verdi, she has still many mechanical difficulties to conquer.—C. H. Meltzer in the *American*.

Mr. Oumiroff has a baritone voice of good quality, and he sings with no little charm. He was especially successful in the songs, which brought out the sentiment or pathos of the gypsy.—*New York Times*.

Rossini's "Una voce poca fa" she (Miss Kaufmann) sang commendably, showing considerable skill in the florid passages. The audience was distinctly friendly.—*New York Tribune*.

Emma Diehm, well known in Waukesha and Milwaukee, Wis., musical circles, has accepted the position of supervisor of music in the city schools at Malone, N. Y.

Emma Calvé will give concerts in London and Paris next month.

MAUD FAY TO SING AT NEW THEATER OPENING

Permission Obtained from Germany for
Single Public Appearance in This
Country

SAN FRANCISCO, Oct. 23.—Californians whose disappointment is keen that because of her contracts in Munich Maud Fay is not to be heard in this city during her present vacation here, at least may take pleasure in the added honors that have come her way recently.

After a week of numerous cable messages back and forth between this country and Germany, permission was finally secured for Miss Fay to make one public appearance in America. She will accordingly participate in the opening of the New Theater in New York on November 3. On the following day she will sail for Germany.

"Dich Theure Halle," from "Tannhäuser," has been decided upon as a solo number by Miss Fay. Those who have heard her sing the aria lavishly praise her rendition.

A farewell reception is to be given in Miss Fay's honor at the Fairmont next Monday by Mrs. Gertrude Atherton, the gifted California writer.

Miss Fay will say au revoir to San Francisco on October 25. During her stay in New York she will be the guest of Mrs. Hermann Oelrichs and Mrs. William K. Vanderbilt, Jr. In Munich, on November 13, she will open the grand opera season before the Kaiser and his royal household.

Mme. Marchesi's Business Manager

Edward Freiburger has been engaged as business manager by J. Saunders Gordon, for the American tour of Mme. Marchesi. The Belgian pianist Brahms Van den Berg accompanies Mme. Marchesi on this tour. Manager Gordon states that there has been a repetition of the Marchesi recitals where ever she appeared last season, and the tour has been booked solidly.

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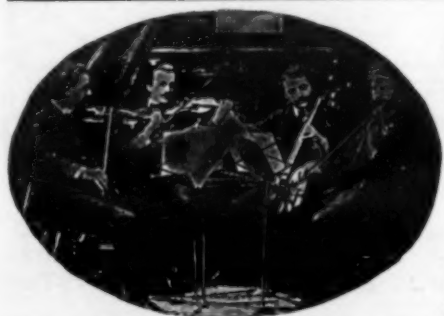
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"IT IS TO LAUGH"



Randall—Did the musician play to you?
Rogers—Yes. He rendered some things of his own composition and some other things that were very beautiful.

Tourist—Why is it that your villagers never open their windows?
Native—Because they never play the piano.—*Fliegende Blaetter.*

Mr. Sealove (at his seashore cottage)—My dear, please tell our daughter to sing something less doleful!
Mrs. Sealove—That is not our daughter, my love. That is the foghorn.—*Chicago Ledger.*

"What have you done with your talking-machine?"
"My wife got jealous of its ability and made me get rid of it."—*Judge.*

The Baby Grand was not so bad;
The music made was gay and glad;
And though we have the next-door flat,
We didn't mind a thing like that,
For music is our fad.

A year of melody we had,
And then there came a little lad.
The stork, he brought him, lusty, fat—
The Baby Grand!

And oh! our walls we've had to pad—
The music's wild, the music's sad.
And father cries, "Oh, darn that brat!"
But mother, bless her! says quite pat,
"The Baby Grand!"
—*Judge's Library.*

Domenico Russo, the Italian tenor with the Manhattan Opera Company, who spent

Caruso's Nervy Tax Collector

I was dressing for "Pagliacci," says Caruso in the *Strand Magazine*, when a man walked into my room, tapped me on the shoulder and said: "Give me \$140." I looked at him and asked: "What for?" He replied: "Income tax." I was already late, and said: "Come again. I have not got the money here." Whereupon, with the rapidity of a conjurer, he produced from his pocket a paper, apparently a warrant for my arrest. This seemed to me to be carrying the joke too far, and so I asked the manager to be kind enough to pay the man the money. He did so at once, and the

several years singing in the South American capitals, tells an amusing story of one of the opera bouffe revolutions down there:

"Two armies were approaching each other so that a third was about to be caught between them. The commander of the third army saw the predicament. On the right were government troops, on the left insurgents.

"General, why do you not give the order to fire?" asked his aide, dashing up on a lame mule.

"I would like to," responded the general, "but for the life of me I can't remember what side we are fighting for."

A—Don't you think I am fortunate in having such a talented mother-in-law? She has written some brilliant songs without words.

B—Incredible!—*Fliegende Blaetter.*

Irritated Citizen—Aren't you ashamed of yourself, going about with that street organ and leading such a lazy life?
Street Organist—Lazy life? Why, sir, life with me is one long daily grind.

The manager of a suburban music hall was testing the abilities of a few candidates for stage honors one day last week, and this is how he let down one of the would-be funny men.

"Your songs won't do for me. I can't allow any profanity in my theater," said he. "But I don't use profanity," was the reply.

"No," said the manager, "but the audience would."

"How do you know those people are sincere lovers of music?"

"By the fact," replied Miss Cayenne, "that they compelled their youngest boy to stop trying to learn to play the piano."—*Washington Evening Star.*

Ole timer—Is your married life one grand sweet song?

Newlywed—Well, since our baby's been born it's been more like an opera, full of grand marches, with loud calls for the author every night.

good income tax collector replied: "And now may I have a seat to see the show?" And he got it. That's London.

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WORCESTER, MASS., Oct. 20, 1909.

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Claud Rader

KANSAS CITY, Mo., Oct. 23.—Claud Rader, violinist, who has recently returned from Brussels, where he studied with Cesar Thomson and Oscar Back, appeared in concert on Friday evening in the Casino. He was assisted by Rudolph King, accompanist; Olive B. Wilson, Lester Charles and Paul Armstrong, vocalists. Mr. Rader's program was of excellent quality, and gave him ample opportunity to display a fine technic and full, round tone. He was at his best in the Mendelssohn concerto and the Wieniawski Polonaise. His own composition, "A Memoir," is a dainty thing, and the audience demanded its repetition.

Joseph A. Farrell, basso, assisted by Harold Henry, the Chicago pianist, gave his sixth annual recital on Monday evening, and was greeted by a large and representative audience. Mr. Farrell's numbers included an aria from the opera, "Astarte," by Buononcini; a recitative and aria from Handel's "Acis and Galatea," Ruckauf's "Enticement," Carl Busch's "The Eagle," "The Sea," by MacDowell, and "A Toast," by Mary Salter. His voice is a basso cantante and his tones are beautifully clear and steady. The aria, "Oh, Ruddier Than the Cherry," was sung with delightful delicacy, while the Busch and MacDowell songs gave him a chance to display his fine breadth of tone.

Mr. Henry's numbers were enjoyable, particularly the Allegro Appassionata of Saint-Saëns and the difficult étude by Alkan, "Le Vent," in which he displayed great technical ability. His appearance here was doubly interesting on account of his having received his foundation work from Geneve Lichtenwalter, one of Kansas City's foremost teachers.

On Sunday afternoon Edward Kreiser played his one hundred and fourteenth organ recital. His opening number was Chopin's Funeral March, played in memory of the late Dudley Buck. Several of his selections were played for the first time in Kansas City, among them being a Triumphant March by Edward Kreiser.

William H. Sherwood, the eminent Chicago pianist, gave a highly enjoyable lecture recital on Wednesday evening in the studio of his former pupil, Josephine Rea-Ammons.

"The Last Taschastas," a new Indian song, by Carl Busch, with words by Joachim Miller, has just been published.

M. R. W.

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GRACE MACKENZIE-WOOD IN HER STUDIO

BERLIN, Oct. 16.—Among the successful Americans in Berlin's musical colony is Grace MacKenzie-Wood, a teacher with whom a number of the prominent artists have at one time or another done work. Along with her general vocal work this teacher has developed a specialty—"poise." "Poise" is simply a system of bodily development, bringing about a scheme of muscular action and control by which breath control is gained. A number of artists and speakers have done this special work with Mrs. MacKenzie-Wood, and among them Adelaide Norwood, Esther

Palliser, Blanche Hamilton Fox, Professor Alexander, of Cleveland, O., and Rev. J. H. Fry, of the Berlin Episcopal Church. Edna Darch, who was last year at the Berlin Royal Opera, was one of Mrs. MacKenzie-Wood's pupils. Elizabeth Hildebrandt, who has recently been singing in well-known salons in Italy with great success, and is at present preparing for opera, and Fräulein Lotte Hekking, daughter of the great 'celist, are also pupils at this studio. Some interesting souvenirs which Mrs. MacKenzie-Wood brought home from Geneva this Summer are three mahogany chairs of the period of Mme. de Stael. C. H. K.

Fritz Kreisler's Second Recital

Fritz Kreisler will give his second recital in Carnegie Hall on Saturday afternoon, October 30. This will be the last recital he will give here. Following his appearance with the New York Symphony Orchestra on November 14 and 16, he will leave for the Pacific Coast, to be gone until the end of January. The following is the program for the concert of October 30:

I.—(a) Suite E Minor, Bach; Prelude Adagio, Allemande, Gigue; (b) Prelude and Gavotte E Major, Bach, (accompaniment by R. Schumann). II.—(a) Andantino, Padre Martinie; (b) Scherzo, Dittersdorf; (c) Menuet, Porpora; (d) Sicilienne et Rigaindon, Franco; (e) Variations on a Gavotte by Corelli, Tartini. III.—(a) Menuet, Debussy; (b) Havanaise, Saint-Saëns; (c) Caprice Viennois, Kreisler; (d) Tambourin Chinois, Kreisler; (e) Twenty-fourth Caprice, Paganini. IV.—Airs Russe, Wieniawski.

Organist Loud's Busy Season

BOSTON, Oct. 25.—The present musical season will be one of the busiest in the professional career of John Hermann Loud, Boston's well-known concert organist. In addition to the annual series of ten organ recitals, which he will give at the First Baptist Church, Newton Center, Mass., beginning November 1, he has been engaged for a recital for the Old Colony Club of South Weymouth, Mass., October 28, and for the Lothrop Club of Beverly, Mass., January 28. He has also a number of other engagements which will be definitely closed within a few weeks. Beginning in January, Mr. Loud will give a series of ten lectures on music at the Newton Theological Institution. In addition to his concert activities, Mr. Loud devotes much time to teaching, and has his usual large class of pupils.

NEW CONCERT HALL NEEDED IN DETROIT

Poor Staging Facilities Bother Artists and Drafts Bother Audiences—Jules Falk's Recital

DETROIT, Oct. 25.—An appreciative audience greeted Jules Falk, violinist, on Monday evening, October 11, when he appeared in recital at the first concert of the series under John Atkinson, in the place of Albany Ritcher. He displayed a remarkable technic, and his interpretation of old dances of the sixteenth century was charming. His program included the D Minor Concerto by Vieuxtemps, and the beautiful little "Berceuse" by Arensky. He was ably assisted by Mrs. Marshall Pease, contralto, of this city. Mrs. Pease has a beautiful rich voice, and her rendition of the Aria from "Nadeshda," by Thomas, was most worthily given. The delightful manner in which she sang "On the Way to Kew," by Albert Wallinska, won her heartiest applause.

Schumann-Heink appeared before a packed Armory of admirers Tuesday evening, October 12. Her appearance was a signal for prolonged applause, especially after Mayor Breitmeyer gallantly "offered her the keys of the city." Last year, on a similar occasion, she was presented with a book containing the names of her Detroit admirers. The Fine Arts Society and the Tuesday Musicales both sent bouquets of beautiful flowers. Her program included songs by Mendelssohn, Schubert, Brahms, L. Stien, Loewe and Chadwick. In response to frequent recalls she sang "The Erlkonig" and the "Drinking Song" from "Lucretia Borgia."

Owing to the poor staging facilities at the Armory, Isidora Duncan and the New York Symphony, under Walter Damrosch, gave "Iphigenie and Aulide," by Glück, instead of Beethoven's Seventh Symphony. As it was, the smallness of the stage hampered the dancer. Her grace of movement was fascinating. Most attractive of all was the "Dance of the Maidens" when the Greek fleet is seen at a distance, the "Dance of the Amazons" and the "Bacchanale." The latter she repeated several times, and in response to numerous recalls on this number danced also "A Moment Musical," by Schubert, and a Chopin Waltz.

That Detroit needs a "real concert hall" becomes more apparent each year, for the big, barn-like Armory, with its bare rafters, constant chilly drafts and ugly camp chairs doubtless keeps many people away. For about two years there has been considerable talk of erecting a suitable hall, but nothing seems to come of it. C. S.

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BOSTON PIANISTS TO INTRODUCE NOVELTIES

Admirably Arranged Programs Prepared for Recitals by Fox and Buonomici

BOSTON, Oct. 25.—Felix Fox and Carlo Buonomici, directors of the Fox-Buonomici School of Pianoforte Playing, will both offer interesting contributions to the early musical season in the shape of pianoforte recitals in Steinert Hall, Mr. Fox appearing November 18 and Mr. Buonomici November 9. Both artists are well and most favorably known among Boston music-lovers and the recitals will, unquestionably, be well attended.

The program for Mr. Fox's recital is as carefully arranged as are all of his recital offerings and will include several novelties. It opens with three old Eighteenth Century pieces which will be followed by a Chopin Nocturn and Ballade. Debussy's "Children's Corner" will be played for the first time in Boston. This and the Valse Capriceuse by Philipp are both distinctly modern, the latter also being new to Boston. The other numbers will include a Moszkowski composition, which has probably not been heard before in this city, as well as numbers by Litz.

Mr. Buonomici will also play several numbers not heard before in Boston, including two pieces by Oswald and one by Scott, the English composer, who has taken a place among the most modern of modern writers. He will also play numbers by Litz, Fauré, Hayden, Debussy, Moszkowski and Chopin, and will conclude his program with the intensely brilliant composition by Balakirew, "Islamey," a Fantaisie Orientale. D. L. L.

SOLOISTS FOR LOUISVILLE

Two Sets of Artists to Be Presented During Season

LOUISVILLE, Oct. 25.—Two sets of musical artists will be brought to Louisville this Winter by the Louisville Symphony Society and by James B. Camp, the local impresario. The artists brought by the symphony society will be presented in connection with the Louisville Symphony Orchestra, under the direction of R. Cratz Cox, and will include Lillian Blauvelt, the coloratura soprano, who is a great favorite here, and who will open the series on November 19; Otto Meyer, the violinist, for the December concert; Dr. Ludwig Willner, in German lieder, for the January concert; Joseph Lhevinne for February; Florence Hinkle for March, and a soloist to be selected for April.

The Symphony Orchestra has been in active rehearsal for some time, and promises programs fully equal, if not superior, to those of last season. The officers of the Symphony Society are Avery Robinson, president; Mrs. Alfred Brandeis, secretary, and Temple Robinson, treasurer.

The James B. Camp artists will be offered at matinee performances, and will include Marcella Sembrich for the first matinee and Mischa Elman, Isidora Duncan and Pepita Arriola for later appearances.

Mrs. Carrie Rothschild Sapinsky, the contralto, will remove from Louisville, to take up her residence in New York, on November 1. Mrs. Sapinsky was the contralto soloist of the famous artists' quartet at the Temple Adas Israel. She appeared in two farewell concerts during October, the first with Robert Burkholder, the violinist, the other with John Grant, baritone. H. P.

Hutcheson's Lecture-Recitals Popular

Ernest Hutcheson's lecture-recital tour on "Elektra" has almost been entirely booked. Cincinnati and Philadelphia are the latest towns added to the list of those who will hear Mr. Hutcheson's lecture-recital on Strauss's latest masterpiece. Mr. Hutcheson's long experience in readings at the piano of the Wagner operas, his wonderful grasp, his lucid manner of expressing his thoughts and his pianistic ability enable him to give even the uninitiated a clear and comprehensive idea of the composer's intentions.

Would Not Miss a Number for Worlds

FOND DU LAC, WIS., Oct. 19, 1909.

To the Editor of MUSICAL AMERICA:

Enclosed please find my check for \$2, being my subscription to your valuable and very interesting paper.

I would not miss any number of it for worlds. There is quite a rush between my wife and myself on Saturday mornings

see which will get it first. The special issue of last week was very useful and interesting. Wish you every success.

LOUIS A. BROOKES, Mus. Doc.,
Lecturer on History of Music, Harmony, Counterpoint, Professor of Violin and Conductor of the Orchestra at Ripon College, Ripon; Professor of the Organ at Grafton Hall, Fond du Lac, and Organist and Master of Choristers, St. Paul's Cathedral.

A BOY CONCERT MASTER

Henry Wolski, Appointed by Russian Symphony, Is Not Yet Twenty

The Russian Symphony Orchestra's efficiency has been augmented by the addition of two members both less than twenty years old and listed in the "prodigy" class. One is Henry Wolski who four or five years ago was known to New York through his solo violin performances, and who, after



HENRY WOLSKI

New Concert Master of the Russian Symphony Orchestra—He Is Only Nineteen Years Old

years of subsequent study in France and Belgium, under such masters as Ysaye, is now of the ability which has won his appointment to the place of concertmaster.

The other is Bernard Altschuler, brother of Modest Altschuler, the conductor. He, like the latter, is a solo 'cellist. In the orchestra is also a third brother, Jacob Altschuler, the well-known viola player.

Only five concerts had previously been announced for the New York season, but many demands have resulted in their increase. Accordingly, two concerts will be given in Carnegie Hall on Wednesday evening, November 3, Thursday, November 4, and the following afternoon.

Beginning October 24 the orchestra will be playing constantly. It will then start a week's tour of the South, playing at Charlotte, N. C.; Greensboro, S. C.; Charleston, S. C.; Norfolk, Va., and other cities in that vicinity. It will then play engagements in the New England cities.

October 18 has been named as the time when the subscription sale for the five concerts on November 18, December 2, January 27, February 10 and March 3, in Carnegie Hall, will be closed.

Famous Harpist Seeks Divorce

BOSTON, Oct. 25.—Heinrich Schuecker, a famous harpist, for many years a member of the Boston Symphony Orchestra, has applied for a divorce from his wife, Stephanie Bailey, who he says deserted him four years ago. Members of the orchestra testified that they had heard Mrs. Schuecker say she had grown to hate her husband.

Eva Emmet Wycoff to Sing in Auburn (N. Y.) Concert

Eva Emmet Wycoff, coloratura soprano, whose managers are Grennell and Kuester, has been engaged to sing at Auburn, N. Y., on November 1.

MRS. HOMSTED FIRST IN SEATTLE COMPETITION

Former Portland (Me.) Soprano Wins Highest Honors at Eisteddfod After Severe Test

BOSTON, Oct. 25.—Word has been received of the success of Mrs. Grace Homsted, formerly of Portland, Me., and now living in Seattle, in the recent competition for prizes at the Eisteddfod, held at the Alaska-Yukon-Pacific Exposition. Mrs. Homsted is a pupil of Mrs. Clara Tippet, the well-known teacher of Boston, and studied with her for about three years. Mrs. Homsted has an excellent soprano voice and sang in Portland and Boston many times before her departure for the West. She won the first prize at the Eisteddfod on the soprano solo, "Hear Ye Israel," from "Elijah."

This first prize was won after Mrs. Homsted had sung at a preliminary contest from which three contestants were selected out of twelve or fifteen for the final test in the large auditorium, which was heard by three thousand people. It is the custom at these competitions for the judge, who, in this case, was Dr. Daniel Crotheroe, of Chicago, to give his opinion on the various performances in connection with the award of prizes. In awarding Mrs. Homsted the first prize, he remarked particularly upon her attack, her perfect intonation and beautiful phrasing, as well as her excellent tone coloring. He mentioned that her tempos were absolutely correct.

Mrs. Homsted also received much credit for the excellent performance of a glee club of thirty voices which she had personally trained for the competition. The girls who sang in the glee club at the Eisteddfod have now organized a permanent women's club, and Mrs. Homsted is to drill them.

Mrs. Homsted is now singing at St. James' Cathedral in Seattle, the most important Catholic church in that city.

D. L. L.

Tor Aulin a New Composer of Interest to Violinists

Tor Aulin, whose violin concerto Maud Powell is playing for the first time in this country this season, was born in 1866 at Stockholm; he is the most distinguished of the Scandinavian violinists since Ole Bull. He has led the opera band at Stockholm since 1889, and founded in 1887 the "Aulin Quartet," a combination heard at its best in chamber music of a national character. He has recently been appointed conductor of a newly established orchestral society in Stockholm, called the Philharmonic, and employed chiefly in music by Scandinavian composers.



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MISS HALLIDAY'S 'CELLO WINS BOSTON

Late Robert Hausmann Called the Young Artist His "Musical Grandchild"

BOSTON, Oct. 18.—Katherine Halliday, the 'cellist of the Helen Reynolds Trio, is a young Boston musician who has acquired an assured place by her artistic playing, both as a soloist and in ensemble. She was a pupil of the late Robert Hausmann, in Berlin, where she studied for several seasons. Previous to going to Europe Miss Halliday studied with Ernst Mahr, who was also a pupil of Hausmann.

Miss Halliday was born in Toronto, but went to live in Buffalo at an early age and began to study when she was eleven. Her father, a great lover of music in general, was particularly fond of the 'cello and it was as a result of his inclinations that she began the serious study of that instrument. When she went to Hausmann he called her his musical grandchild on account of her previous study with one of his pupils.

In private life Miss Halliday is Mrs. J. Francis Howard, having been married last season. After her return from study in Germany she taught for one year in the Ithaca, N. Y., Conservatory of Music, during which time she played many times at the home of Professor Schurman, of Cornell University. This year Miss Halliday came to Boston and has made a pronounced success of her playing and teaching. She has been a member of the Helen Reynolds Trio since it was organized several seasons ago.

Among Miss Halliday's early engagements this fall are concerts in Allston, Mass., October 26; Concord, Mass., October



KATHARINE HALLIDAY

Boston 'Cellist Who Has Achieved Pronounced Success in Playing and Teaching

31; Boston, November 3; Woburn, Mass., November 8; Worcester, Mass., November 15; Rockland, Mass., November 16, and Boston, November 31. She has many other engagements booked for later in the season and has a large class of pupils. The trio will have a busy season, judging from present bookings. D. L. L.

WILLIAM H. GARDNER'S SUCCESS

His Lyrics for American Compositions Win Popular Approval

William H. Gardner, the Boston lyric author, whose best known lyric is the late Edward A. MacDowell's setting of "Thy Beaming Eyes," is receiving many congratulations from his musical friends because of his being represented by one of his works in the program of "American Music Day" at the Alaska-Yukon-Pacific Exposition, September 25, when his Song Cycle, "The Trend of Time," music by Harry Girard, composer of the comic opera, "The Alaskan," was given.

Mr. Gardner, besides collaborating with many of our best American and English composers, has made a special study of American music, and enjoys the acquaintance of practically all the well-known composers, both of classical and lighter music. In connection with Alfred G. Robyn, the popular St. Louis composer, he has just written a song for early publication in the *Woman's Home Companion*. He has recently collaborated with Julian Edwards and Adam Geibel on sacred cantatas; with Manuel Klein on an Oriental Song Cycle; with Caro Roma, Charles Wakefield Cadman and Albert Mildenberg, in a series of songs, and with Winton J. Baltzell, the

scholarly editor of *The Musician*, on a ballad entitled "When the Old Dream Wakes Again."

SCHUBERT PROGRAM GIVEN

Singing of "Suleika" Pleases Birmingham Study Club Particularly

BIRMINGHAM, Oct. 23.—A program of Schubert selections was given at an unusually interesting meeting of the Music Study Club recently, special admiration being expressed for Mrs. Leon Cole's singing of "Suleika."

Of the many attractions offered the club for this season three were finally decided upon, Loie Fuller, unanimously, and Busoni and Dr. Wüllner by a majority vote. All three will appear under the club's auspices.

The Birmingham Conservatory of Music is opening a vocal department and negotiating with Elsie Jones, of Selma, formerly a pupil of Mme. von Neissen Stone and also of Gerster, to conduct it.

Ruby Munger has sailed for Europe, where she goes to pursue her vocal studies under the chaperonage of Miss Bishop, of Dallas, Tex., a prominent teacher of that place, who will also study. Miss Munger studied with Bischoff while at school in Washington.

Oliver Chalifoux has loaned his æolian orchestral to St. Paul's Church for a series of Sunday night sacred concerts, the proceeds to be used for the benefit of the choir. A. H. C.

MISS RICKER'S RECITALS

Boston Contralto Has Many Engagements—A Wayland (Mass.) Musicales

BOSTON, Oct. 25.—Katherine Ricker, contralto, has returned from her Summer home in Falmouth, Me., and reopened her studios in Trinity Court. She is engaged for a recital in Washingtonville, N. Y., October 29, and has many other engagements in view. Miss Ricker sang at a musicale in Wayland, Mass., last week, the others who took part being Jessie Davis, pianist, and George Dwight, baritone. The program was as follows:

Miss Ricker—"Pilgrim's Song," Tchaikowsky; "Boat Song," Ware; "When the Roses Bloom," Reichardt; "Springtime," Brown. Miss Davis—Nocturne F Sharp and Valse E Minor, Chopin; Romance, Sibelius; "A la Bien Aimée," Schutt. Mr. Dwight—"Toreador Song" from "Carmen," Bizet; "Figlia Mia," Haendel; "Wanderers Nachtlied," and "Bluthe Bluthe überall," Bottcher. Miss Ricker and Mr. Dwight—"La Ci Daren" from "Don Giovanni," Mozart; "Homer Gulf," Gow; "It Was a Lover and His Lass," Walthew.

D. L. L.

PADEREWSKI'S BOY PROTÉGÉ

One-Handed Lad from Wisconsin Studying in New York

CHICAGO, ILL., Oct. 20.—Donald Johnson, a one-handed boy, of Centreville, Wis., who is to receive a musical education as the protégé of Ignace Paderewski, passed through Chicago yesterday on his way to New York City, where he will immediately begin studying under the tuition of Sigmund Stojowski, the personal representative of the Polish pianist in America.

In his pocket the boy proudly carried a letter which he received last week from his benefactor, who is now in Switzerland. The letter contained funds to pay the boy's expenses to New York.

"You must be prepared to stay two years," wrote Mr. Paderewski, "and during that time I will contribute expenses for your living. Your instruction will be free."

Campanari's Famous Violin

The famous violin played by Leandro Campanari is considered the greatest specimen of the celebrated French maker, Jean Baptiste Vuillaume.

This instrument was originally owned and used by Nicolo Paganini, later by Camillo Sivori, who was Paganini's only pupil, and finally it came into the possession of Leandro Campanari.

This glorious instrument is the perfect copy of Paganini's "Guarnerius del Gesu," so jealously kept by the municipality of the City of Genoa.

Campanari's Vuillaume for quality of tone, the beauty of its wood, varnish and finish cannot be surpassed by the most celebrated violins of the Cremona makers.

Eva Tetrizzini-Campanini will make one or two special appearances at the San Carlo, Naples, during the Winter.

A TREAT IN STORE IN CAVALIER'S "CARMEN"

Diva Says Her Voice Has Developed so That New Yorkers Won't Recognize It

PARIS, Oct. 16.—"I expect a great season at the Manhattan Opera House," said Mme. Cavalieri in a recent interview here. "My voice has developed in the most extraordinary manner this year, and people will hardly recognize me. I am going to sing *Carmen* for the first time. Up to now I could not manage low notes, but latterly I have succeeded in producing them easily. I practised five hours a day, and mostly by myself."

"I really do not know what I am going to do after New York. I have offers for South America, but I hate the long sea voyages. Then, by the first of April, I must be back in Russia for my special season, which for the last three years is a fixture."

French musicians who have heard Cavalieri's *Carmen* are unanimous in declaring that there is a treat in store for New York.

CARUSO SAILS OCTOBER 26

Tenor Detained by European Engagements—Other Singers Coming

When Enrico Caruso embarked on the *Kronprinzessin Cecilie* on October 26 the last of the important members of the Metropolitan Opera House forces had set sail for this country. Caruso cabled that his European engagements prevented his sailing earlier. On the same steamer with him will come Carl Jörn, Bella Alten, Clarence Whitehill and John Forsell.

Marie Mattfeld arrived last week on the *Ryndam* from Rotterdam, Gustav Mahler and Otto Goritz landing from the *Kaiser Wilhelm* on the same day. Riccardo Martin, who has been studying with his old teacher, Lombardi, in Florence, arrived on the *Berlin* on October 26 from Genoa; on the same day Julius Bayer, one of the new German tenors, came on the *Barbarossa*.

Albert Reiss will arrive on the *Amerika* on October 30. *La Touraine* will bring on that same day Georges Regis and Henri Dutilloy, two members of the French company. The *Potsdam* will land here on November 2 with the new French baritone, Dinh Gilly, and the French tenors, Leo Deveaux and Georges Bourgeois, as well as Anna Meitschick, Jeanne Maubourg and Lucette de Liorin.

Baltimore Pianist New Yorker's Bride

BALTIMORE, Oct. 25.—Velma Tyson Rawls, a gifted Baltimore pianist, was married to Edgeworth Smith, of New York, at Grace Protestant Episcopal Church, Saturday, October 16. They will make their home in New York. Mrs. Smith is a pianist of considerable merit and highly popular in musical and social circles. She has the honor of being one of the youngest graduates from the Peabody Conservatory of Music, and third to receive a certificate for the piano. W. J. R.

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FROM "MUSICAL AMERICA" READERS

Brain Work and Stimulants

NEW YORK, Oct. 21, 1909.

To the Editor of MUSICAL AMERICA:

Permit me a somewhat belated contribution to the discussion in your paper apropos of the declaration by Mr. De Koven, the composer and critic, that it was necessary for brain workers, and especially composers, to use stimulants in order to do their best work. The article in your paper was taken up and formed the basis of a symposium by prominent writers and others in the New York Times.

A recent correspondent of yours took the ground that it was not so much a matter of "temperament" as of "temperature," and that inasmuch as the brain would not act when the body temperature was below normal, it was necessary for those people who were anaemic—and sedentary people generally are—to take certain stimulants, whether this was in the way of wine or Old Scotch or hot coffee, in order to release the brain, which, as we all know, does not do good work when the temperature is down.

This no doubt will account for many cases, but there are others that belong to what I call the people who are "constitutionally tired"—that is, who find any exertion, even mental exertion, difficult, from physical causes which would be outside the question of mere temperature.

I notice that Sir Lauder Brunton, the English scientist, has recently discussed this very point in an English technical paper. He says: "It is clear that in regard to fatigue the brain and the muscles go together, and it is a mistake to regard muscular fatigue as a stimulus to the brain, or mental fatigue as a stimulus to the muscles."

He adds that long-continued muscular exertion renders the brain anaemic. He illustrates this by a number of instances. One of these instances refers to the late W. G. Lecky, the noted historian, who had a fine, large head on a long neck, and a willowy body. He found that his circulation was not sufficiently strong to raise the blood to the brain when he was in an upright position, and so he wrote his world-renowned history kneeling on a sofa which had a broad head and served him as a writing table. In this kneeling position he wrote his works, the blood having thus to travel to the brain in a horizontal line, instead of upward against the force of gravity.

Sir Lauder Brunton, speculating on the temperament of the average Americans, says that it may not be perhaps right to assume that in nervous Americans worry produces fatigue more readily than in others, but it would almost seem so, if one may judge from the fact that they always say, "You make me tired," instead of saying, "You trouble me, or worry me."

My own knowledge of several composers—and among these I would instance Chopin—is that it is exceedingly difficult for many to get their thoughts flowing easily and successfully in the way of composition under what might be called normal bodily conditions.

Sir Lauder Brunton is correct in saying that physical exercise does not dispose to superior mental effort, except in very rare cases. In a broad sense, I should like to maintain the proposition that men who have enriched the world, whether in invention or in the artistic field, have been abnormal physically. In other words, the higher qualities of the brain do not seem to associate themselves with the normal physical. The mentality of the working class, including peasants, is not of a high order; yet, partly from their work and their restricted diet, they are normal and healthy physically. It would logically follow that the great brain workers are entitled not only to admiration for their work, but to sympathy for the conditions under which it is produced.

Yours very truly,

ROBERT BURNTON.

Has Aided in the Good Work

BOSTON, MASS., Oct. 18, 1909.

To the Editor of MUSICAL AMERICA:

I want to congratulate you on your Special Fall Issue. What a splendid commentary it is on the awakening of America to musical influences! From way off, as far as Seattle, Wash., and Portland, Ore., back to old, staid Boston, there is musical activity and larger enterprises are chronicled than have ever been planned before.

It really looks, at last, as if America is developing a taste for good music, which will ere long reap a fruitful harvest, and then the American music teacher and composer will be valued for his and her true worth.

We who have been fighting long for the cause of American music know how much you and your valuable journal have aided in the good work.

I am especially pleased to see the financial support you are receiving, and I note with pleasure the gradual increase of advertising space. That means you will be able to give us even a better paper and more such brilliant articles as Arthur Farwell's narrative of the "High Jinks" of the Bohemian Club of San Francisco.

Wishing you every success, I am,
Fraternally, WM. H. GARDNER.

Doubts Efficacy of a National Conservatory

GRAND RAPIDS, MICH., Oct. 20, 1909.

To the Editor of MUSICAL AMERICA:

Much can be said on both sides of the question of a National Conservatory of Music. Judging from the history of European institutions, however, it is doubtful if the influence of a National Conservatory would be as important and far-reaching in practice as in theory.

The tendency to become stereotyped is nowhere more marked than in institutions under governmental, or even municipal, management. To reform an abuse requires so much "red tape" that in matters seemingly small they often go uncorrected. As a general rule, no one is more uninformed on musical and art matters than politicians, and politicians exercise an enormous control in affairs of national polity. It is folly to assume that a National Conservatory would be any more wholesomely managed than other matters of state. With incompetent men placed in charge, it would be almost impossible to replace them with others who were competent, for if the "authorities" were unable to determine in the first place what men were fitted to assume control, it would be difficult to make them admit that they had been originally in error, especially if it seemed to reflect upon their capacity. Paternalism means patronage, and patronage invariably results in incompetency. It is impossible to get away from patronage in a system of "government like ours. Similar positions are often awarded because of reputation, but reputation is by no means a guarantee of efficiency, but merely indicates, in numerous cases, that certain persons have spent a great deal of time, energy, and money in order to gain publicity.

European institutions have often been a menace to progress, rather than an aid; a strong entrenchment for the "old fogysm" that frowns down every attempt at development. The Academie des Beaux-Arts in France shows a notable instance of this. What causes old fogysm to become still more of a menace is the fact that those who are its victims honestly and sincerely believe that they are not, and preach progress at the top of their lungs. Wagner encountered it in every direction. Richard Strauss is fighting it to-day.

Twenty-five years ago one of the most renowned theorists in Boston declared that he had been unable to find a succession of notes in all Wagner's works that he could conceive worthy of being termed a melody. His was an honored name in the profession, a brilliant teacher, but in later years he was unable to comprehend anything that had not been a part of his former musical experience. Such men, strongly entrenched in a government institution, could be responsible for an incalculable amount of harm, for, having enjoyed public confidence and respect for a long term of years, it would be almost impossible to convince those in authority that such great and honored names were falling behind.

Most of the progress in the realm of art has been due to private initiative, and in spite of institutional conservatism. Musical biography teems with examples of unapprehended genius. A National Conservatory of Music could, without doubt, be made an enormous influence for good in teaching, but, as in the past, budding genius in the realm of composition will probably have to make its own way. The consummations indicated by Mr. Sonneck are devoutly to be desired, but it is doubtful whether they can be attained through the medium of a National Conservatory in the present state of American politics.

N. J. COREY.

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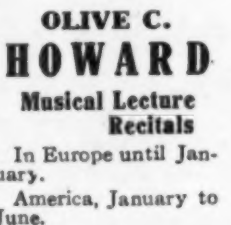
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BOSTON HEARS NEW BANTOCK OVERTURE

First American Performance of English Composer's Work Given Under Fiedler's Baton

Boston, Oct. 24.—The third symphony rehearsal and concert of the season served to introduce to American audiences Granville Bantock's overture, "The Pierrot of the Minute," after a poem of Ernest Dowson. Willy Hess played Joachim's concerto for violin, and Beethoven's eighth symphony completed the program.

Bantock visited Boston as conductor of "A Gayety Girl," at the Hollis Street Theater, December 3, 1894, when the performances were famous for the wink of Cissy Fitzgerald. He now employs himself as a conductor and supervisor of musical education at Birmingham, England.

As a conductor Bantock has made much propaganda for modern composers in England and in France. As a composer he is essentially a modern in his attitude toward literature as a creative stimulus to the musician, and there is a strong vein of the oriental in his composition. His setting of "The Rubaiyat" is generally regarded as his most important and individual effort. Among his other works are "The Pearl of Iran," a one-act opera, "The Time Spirit," rhapsody for chorus and orchestra, six volumes of songs of the East—Arabia, Japan, Persia, Egypt, India, China—"The Fire Worshipers," after Moore's "Lalla Rookh," "The Witch of Atlas," after Shelley, etc.

The oriental trend of Bantock's reflections is not apparent in this overture, where he appears, an Englishman, intimately acquainted with Gallic idioms. The opening is strikingly akin to that of Dukas's crackling overture for orchestra, "The Sorcerer's Apprentice." The love-scene is true moonshine, and invested with the pretty artificiality with which Dowson clothes his "dramatic phantasy," as the poem was called. For the rest, there is much labor and glib commonplace. The concluding measures are obvious effort to be piquant, and, throughout, the instrumentation is of more value than the material itself. Therefore, if Bantock, in this overture, is truly representative of the "new musical life" of Great Britain, it must be said that in the realm of music, all talk to the contrary, John Bull is still handicapped by custom and convention.

Mr. Hess gave an excellent performance of Joachim's concerto, which was interesting throughout, in spite of its great length and over-abundance of material. This violinist has always been a first-rate virtuoso. He proved that he could play the Joachim concerto some years ago when he made his first appearance as a soloist in Symphony Hall; but on Saturday his playing was far more than hard virtuosity. There was a warmth and delicacy of sentiment which have not always been so apparent.

O. D.

TRIUMPH FOR MRS. CHILD

Her Singing in Worcester Concert Evokes Warm Praise

Boston, Oct. 25.—Mrs. Bertha Cushing Child, the contralto, sang in Worcester, Mass., a week ago Sunday night at a concert of Irish music, and met with the most pronounced success. The Worcester papers were particularly complimentary in their remarks regarding her singing. They commented both upon her thoroughly charming stage presence and her exquisite voice and artistic delivery of the songs.

This will be Mrs. Child's most active season, apparently, from engagements already booked. Among her early engagements are recitals in Bridgewater, Mass.; Ford Memorial Hall, Boston; Fitchburg, Gardener, Athol, Greenfield, Newburyport, Somerville and Hudson, Mass. She has also been engaged to sing at a private recital at Mrs. S. Mixer's, Boston, in the near future. Mrs. Child's program at Fitchburg will be as follows:

"What the Chimney Sang," Gertrude Griswold; "Sunset," Dudley Buck; "Israel," Stillman Kelley; "Good-Bye, Sweet Day," Kate Vannah; "When" and "Why," Pauline Cushing; aria from "L'Infant Prodigue," Claude Debussy; "Berceuse de Province," Henry Gideon; "Serenade," Paoli Tosti; "Der Tod und das Madelen," Faure; "Nachtlied," Schubert; "In der Mon nacht," Peter Cornelius.

D. L. L.

Bookings for Garnett Hedge

Garnett Hedge, the New York tenor is booking a very good season in recitals and oratorios. The following are some of his

early dates: Nov. 4, Lecture Song Recital, Vermillion, S. D.; Nov. 5, Song Recital, Yankton, S. D. (return date); Nov. 6, Lecture Song Recital, Brookings, S. D. (2d return date); Nov. 8, Recital, Sioux Falls, S. D.; Nov. 9, Private Musical, at home of H. R. Dennis, Sioux Falls, S. D.; Nov. 11, Recital, Stevens Point, Wis. (return date).

ARMY LIFE NOT FOR HIM

Dinh Gilly Was Drafted and Promptly Set Sail for America

Probably no opera singer arriving from Europe has set foot in this country with more pleasure than the French-Arabian baritone, Dinh Gilly, who landed from the French liner *La Provence* on Sunday. M. Gilly's gladness was of twofold origin.

"My wife and I were violently seasick from the time of sailing from Havre almost until our arrival," said the new Metropolitan singer, "and that's one reason for being relieved at arriving."

"Another is that I had been drafted for ninety days' service in the French army. I was not expected to sail from Havre until October 30. The change of plans was brought about when I learned that I had been drafted for the army, and, realizing that this would disrupt all my plans for the season, I fled precipitately."

M. Gilly is a son of a French army officer who, while serving in Algeria, married an Arabian woman. He is proud of his Arabian blood, and declares that his mother was the most beautiful woman in Algiers.

HELEN WALDO IN TOLEDO

Young Contralto Sings Before Largest Audience of Season

TOLEDO, Oct. 25.—Helen Waldo, contralto, from New York, sang the following program in the Ursuline Auditorium on October 21, before one of the largest audiences that has ever attended a song recital in this city:

Cycle of twelve songs from Tennyson's "Maud," Somerville; "La Belle du Roi," Holmes; "L'esclave," Lalo; "Gretel," Pfizner; "Der Erlkönig," Schubert. Five Scotch Ballads by McNeil, Miller and Neil Gow.

Miss Waldo displayed to the audience a rich and well-managed voice as well as a fine interpretative ability. The varied songs on the program were given individually, the Tennyson cycle showing passion and pathos, and the Scotch songs charm and freshness.

The audience gave frequent expression to its pleasure by enthusiastic applause and by demanding several encores. The accompaniments were acceptably played by Loretta Lopy, of Lima, O.

Gadski Delights Kansas City

KANSAS CITY, Mo., Oct. 25.—The most important musical event of last week was the recital by Mme. Gadski on Friday afternoon, in the Willis Wood Theater. The audience which filled the theater was unusually enthusiastic, and demanded encore after encore. The program was rather limited, having no operatic aria whatever, but the songs and ballads were admirably selected. Six gypsy songs by Brahms and two of Schubert's, which were sung in German, were beautifully interpreted, and in "Phillis Hath Such Charming Grace," by Young, and "Unmindful of the Roses," by her accompanist, Edwin Schneider, she displayed wonderful pianissimo tones. Mr. Schneider played sympathetic accompaniments, and his solo selections, three of Schumann's and the Liszt "Cantique d'Amour," were highly enjoyable.

M. R. W.

Mme. de Rigaud's Pupils in Recital

Mme. Clara de Rigaud, the well-known vocal teacher, gave a delightful and highly artistic recital of her pupils in her studio in the Metropolitan Opera House Building, last Monday afternoon. Among those of her pupils who have become prominent singers, Mme. Langendorff, who sang at the recital, serves as a most striking example of what success Mme. de Rigaud has achieved. Mme. Langendorff, it will be remembered, was one of those three prima donnas who won their laurels at the Maine festivals, at Portland and Bangor, this year. It is largely to Mme. de Rigaud that she attributes her marvelous success in voice development.

Speaking fluently six languages, and possessing an uncommonly liberal education in music, Mme. de Rigaud is a woman whose personality plays a large part in her teaching, and she has gained popularity, not only here, but abroad, as a thorough musician.

Brooklynites in Benefit Concert

A concert for the benefit of St. John's Auxiliary of the Woman's Foreign Missionary Society took place in St. John's

BERLIN READY FOR NEVIN'S OPERA

First Performance of American Work Arouses Great Interest Abroad—Will Be Given After Christmas Holidays

A special cablegram from MUSICAL AMERICA's Berlin representative announces that Arthur Nevin's American grand opera "Poia" will be produced at the Royal Opera House in Berlin shortly after the Christmas holidays. The fact that this is the first American opera to be produced in Berlin, and that it is the first performance of the opera itself on any stage, has attracted world-wide attention to the two Americans, Nevin and Randolph Hartley, who are responsible for this interesting work.

In his apartments on Motzstrasse in Berlin, Mr. Nevin told MUSICAL AMERICA's representative that he spent the Summers of 1903-4 studying the music and character of the Blackfoot Indians, living with them as they live. At night he would roll up in a blanket and many days were spent in the saddle, often riding twelve hours at a time, and scarcely spending two nights in the same place. In this way the young composer was enabled to assimilate the atmosphere which was to be so characteristic of his ambitious composition, in which he has used seven complete Indian melodies.

With the opera completed Mr. Nevin went to the Berlin opera house, unannounced, and was met by Geheimrath Winter, to whom he explained that he was an American and wished to offer an opera for examination. He was asked to send the libretto and told to call within a week to learn the decision. At the appointed

time, he was sent to Herr Droscher, the *Ober-Reggisseur*. Droscher referred him, with his score, to Dr. Carl Muck, who, after careful examination, approved of it. The work was next sent to a jury consisting of two music directors and two stage directors, and the next step was its examination by Intendant von Hülsen, who was so ill at the time that he could not be reached until June of 1909, more than a year later than the original application.

After he had examined the work he also approved of it and cabled on June 12 to Mr. Nevin in America that the opera had been accepted. He also telegraphed to the wife of the Danish Minister who had taken an interest in the opera and to Humperdinck.

Now came the question of the publisher. Fürstner took it and by specially rushing matters the piano score left the press three weeks from the day the manuscript was delivered at the shop. Nevin had written the piano score in ten days. The plates were engraved from a pencil sketch.

The forces at the opera house are busy constructing a stage setting and making the costumes.

Dr. Muck, who is to conduct the premiere, has the score and is at present studying it. Rehearsals have already begun.

The cast of characters and the singing voices demanded is here, for the first time, made public.

| | |
|---------------|---------------|
| Voice | Indian |
| Tenor | Poia |
| Baritone | Sumatsi |
| Bass | Natosi |
| Tenor | Episua |
| Soprano | Natoya |
| Contralto | Nenahu |
| Contralto | Kokum |
| Soprano | Mota |
| Mezzo Soprano | Nepu |
| Soprano | Moku |
| Mezzo Soprano | Stuyi |

| | |
|------------------------|------------------------|
| English | Character |
| Scar Face | Prophet |
| Evildoer | A Warrior |
| The Sun | Sun God |
| Morning Star | Son of Natosi |
| Blessed One | Daughter of a Chief |
| Medicine Woman | Magician |
| The Moon | Mother of Morning Star |
| Maidens of the Seasons | Spring |
| | Summer |
| | Autumn |
| | Winter |

Methodist Episcopal Church, Brooklyn, on Monday. The artists, all of whom are prominent in Brooklyn musical society, were William Graffing King, violinist; Edith Milligan King, pianist; Martha Gissel, soprano; Frederick Gunster, tenor, and Charles Gilbert Spross, accompanist.

Baltimore Opera Plans Completed

BALTIMORE, Oct. 25.—Bernhard Ulrich, manager of the Lyric, says all the important details for the grand opera season here have been arranged. It has been decided to give performances on five Friday nights, three Wednesday nights and two Tuesday nights for the first half of the season. The opening night will be Friday, November 12, and the first production will be "Tannhäuser," with Mme. Gadski as *Elizabeth* and Carl Jörn as *Tannhäuser*.

The final subscription to the guaranty fund was that of \$1,800 from Frank A. Munsey, New York, publisher of the *Baltimore News*.

W. J. R.

Two Sunday Night Concerts

Two large concert audiences filled the Manhattan Opera House and the New York Theater Sunday night. The participants at the Manhattan concert were Nicosia, Nico-

American Music at St. George's

Homer Norris, organist and choirmaster of St. George's, Stuyvesant Square, is arranging a program of organ selections by American composers for the evening of November 14, when Mr. Norris's new cantata will be performed at that church. Works by Ralph Kinder, Mark Andrews and E. S. Horsman will be played. Berick Von Norden has been engaged to sing the important tenor part in the cantata.

Frances Rose's Berlin Success

BERLIN, Oct. 23.—Frances Rose, the Denver girl who sang this week with Caruso in "Carmen," has received many congratulations on her success, the opportunity for which was given by Mme. Destinn's illness. No one here believes that Mme. Destinn was too ill to appear on the opening night. She is said to be jealous of Caruso, and to feel sore at the disparity in their salaries. She receives \$100 nightly and Caruso \$1,000.

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RECITAL PROGRAMS OF ORIGINAL COMPOSITIONS

MR. ERDÖDY'S UNIQUE PHILOSOPHY

Chicago Violinist Makes Sharp Distinction Between Conceit and Self-Appreciation

CHICAGO, Oct. 25.—"Modesty is the first attribute to genius. Yet is self-knowledge and self-appreciation the keynote of the greatest modesty. Underestimation is as bad, if not worse, and more harmful than overestimation, for it is through the exact knowledge of our powers that we can go on perfecting them."

Leo Wald Erdödy, the young violinist, in his half profound, half naive manner, gave utterance to this philosophy the other day. On his arrival in this country he was enthusiastically greeted by a crowd of personal friends and musicians.

Mr. Erdödy was born on December 17, 1889. He began his musical studies when but six years old and showed great ability from the start. He progressed rapidly and appeared before the public at the age of eight. In 1903 he was sent abroad to continue his musical education, and was immediately recognized as a player of no mean qualities, and became the pupil of Dr. Joachim and Professor Wirth, at the Royal High School of Music in Berlin, being the only student to enter that institution under the required age of sixteen. He stayed there for two years, and before going to America for a short visit, gave a recital at Freienwalde a. o., where, it is said, he created a sensation.

In Chicago, Mr. Erdödy was most enthusiastically received at a recital given at Steinway Hall, and newspapers and public alike commented on his rare musicianship. After a six weeks' sojourn in this country, he left for Prague to finish his musical education, under Sevcik, with whom he worked for the last three years, and he proclaimed him the greatest coming Bach interpreter. During his stay in Prague he gave many recitals, and critics like Dr. Von Yost and Baron Prohatzka



LEO WALD ERDÖDY
Violinist Who Will Make His Début
This Season in Chicago on Nov. 18

spoke warmly of his large tone and technic, the virility of his style and his great interpretative powers of Tschaiakowsky, Bach and other masters.

During the Wagner Festivals of 1908, Mr. Erdödy gave a matinée for the musical fraternity in Bayreuth, and not only created a sensation, but the newspapers demanded another concert.

Mr. Erdödy is not only an exponent of the great classics, but is an all-around musician, poet and philosopher. He is the composer of the opera "Peasants' Love," a cycle, "The Persian Garden," and many songs, sonatas for violins, etc.

On November 18, in Orchestra Hall, Mr. Erdödy will make his first appearance of the season.

WITH THE CHICAGO MUSICIANS

CHICAGO, Oct. 25.—Hugh Anderson, the well-known instructor and basso chantante, was heard last Saturday morning at a local concert in the aria, "He Treads the Path of Duty," from Mozart's "Magic Flute." Mr. Anderson's work in this number showed him to be a singer of ability, with a voice of good quality, wide range and finish.

Grant Hadley, who for several years has been successful as a baritone, will be heard this season in oratorios, taking the tenor part. Mr. Hadley will hereafter be heard only in tenor rôles.

The Northwestern University School of Music, at Evanston, Ill., gave a chamber music recital at the music hall of that institution on Thursday evening, October 21. The program included Schubert's Quartet, op. 29; Beethoven's Serenade, op. 8; and Dvôrák's Dumky Trio, op. 90. The recital, which proved a great success, inaugurated a series of these programs to be given during the winter.

Elaine De Sellem, the popular contralto, will present an artistic program of French songs before the Woman's Athletic Club, on Tuesday, October 26. Mme. Harry Channon has charge of these programs for the club, and they are always marked by

the presence of an artist of well-known ability. Miss De Sellem and Grace Nelson, soprano, will give several duet programs during November.

The Saturday morning program of the Chicago Musical College was given before the usual number of students and friends who crowd Ziegfeld Hall each week. The pupils heard on this occasion were: Belle Tannenbaum, pianist; Mary Lutz, violinist; Saide Cohn, pianist; Diana Bonnar, mezzo-soprano; Florence Brinckman, pianist; Amy Neill, violinist, and Mrs. R. S. Nathan and Ralph Errolle.

Albert Barroff, the well-known basso, gives a recital for the Tuesday Musical Club, of Omaha, early in November, and on the tenth of that month will sing before the Y. M. C. A. in this city.

Emma C. Hooten, the vocal instructor, has opened her studio in the Fine Arts Building, after a Summer spent in rest and recreation in the country.

The Bush Temple Conservatory Symphony Orchestra, under the able direction of M. Ballman, promises to be very successful. Rehearsals are heard on Thursday morning, and during the season a number of concerts will be given.

Elizabeth B. Fisher, contralto, who has recently become associated with the Bush Temple Conservatory, is meeting with success in her new work. Miss Fisher will be heard in recital in December.

Bohumil Michalek will play at his recital on November 11 the Paganini Concerto in D Major; Wienawski's Carneval Russe and Ernst's Airs Hongrois. At the same recital Viola Cole, who has just returned from a few months' coaching under Harold Bauer in Paris, will make her first appearance.

Considerable interest centers in the song recital announced by Rudolph Engberg for Thursday evening, November 4, as it will be Mr. Engberg's first public appearance since his return from abroad, where he made a comprehensive study of German lieder.

Friends of Thomas MacBurney, particularly about the University of Chicago, where he formerly was an instructor and a member of the famous Glee Club of 1903, are preparing to give him a warm reception on the occasion of his first public appearance since his return from Paris, where he spent a number of years. Mr. MacBurney's song recital will be given November 18.

The recital to have been given at Music Hall November 30 by Gustaf Holmquist, the basso, has been postponed until later in the season to permit Mr. Holmquist to fill a number of Middle Western engagements at that time. The first of three recitals to be given during the present season by Hannah Wolff, the Dutch pianist, will take place this evening. These recitals will give a comprehensive idea of Mme. Wolff's art, and will constitute a series of unusual interest.

The new baritone, Alexius H. Baas, appears to be now firmly established in Chicago, and will make this city the center of his concert engagements. Mr. Baas's studio in Kimball Hall has been formally opened, and a number of promising students are receiving his instruction. Mr. Baas is a teacher of experience and authority, and an important addition to the Chicago teaching corps.

Mme. Rosa Olitzka, the prima donna contralto, and Alexander Zukowsky, the Russian violin virtuoso, are to appear in a joint recital at Danville, Ill., Tuesday, November 2. This promises to be one of the most notable events of its kind in that city for many seasons, and it is expected that the Danville Opera House, where the recital is to be held, will have its capacity tested because of the joint appearance of these two notable artists.

The first of the series of dramatic performances scheduled for the coming season in the Ziegfeld, by the pupils of the Chicago Musical College School of Acting, took place Saturday morning before a crowd that entirely filled the cozy auditorium. Rehearsals had been conducted by J. H. Gilmour and Marshall Stedman, the heads of this department of the college. The young Thespians acquitted themselves with no small amount of credit in this their first offering of the season, and the versatility of Mr. Gilmour's charges promises dramatic performances of more than ordinary interest for the coming year. The following plays were given, viz.: "The Revolving Wedge," "A Cromwellian Episode" and "Compromising Martha."

The annual faculty concert of the Chicago Musical College will be held in Orchestra Hall, Thursday evening, October 28. On this occasion Alexander Sebald and Anton Foerster will make their American appearance, and the affair should prove one of the most interesting and important events of the musical season. Arthur Middleton, basso, and Mary Highsmith, soprano, will also appear on the program, and the full orchestra under the direction of Karl Reckzeh.

Mary Wood Chase, the pianist, is now West on a recital trip.

Louise Wright, director of the Howard-Payne College, Lafayette, Mo., is booked for a number of recitals through the State next month.

Ralph Lawton, an artist pupil of Mary Wood Chase, has just opened a school of music in Iowa City, Ia.

ELGAR'S SYMPHONY TRIED IN CHICAGO

Thomas Orchestra Advances New Work of British Composer at Second Concert

CHICAGO, Oct. 25.—The second concert of the Theodore Thomas Orchestra season advanced a novelty in the new symphony, opus 55, of Sir Edward Elgar, who seems to be the present-day standard bearer of weighty composition in England. Walter Damrosch gave this work rather perfunctory presentation last season, so that Director Stock violated no ethics in bringing it up for more studied consideration.

Certainly the orchestral body gave it a warmth of enthusiasm that seemed to show it as Teutonic rather than coldly English in color, context and counterpoint. One of the strange features of this presumably representative British composition is the absence of any trace of nationalism, save as it from time to time echoes other moderns in its melodies. The Wagnerian influence is most apparent, but the real worth of the work does not lie close to the surface. The progenitor frankly declines to associate any story with its changing movements beyond the fact that they come from a life of experience and should appeal to each listener according to his or her fancy. In view of this suggestion it would appear that high thinking was necessary, for his musical metaphors are at times mixed in most amazing fashion. The work shows in working out scholarly talent rather than a series of inspirational and uplifting climaxes.

The first movement shows the largeness of the composition, although it has not the spontaneity and melodic interest of the slow movement, which is the masterly section, as it affects the imagination of the listener. As far as the mastery of difficulties in matters of technical detail goes, the work is spun from beginning to end with wonders. Unfortunately, the concluding section, full of reiterated themes, grows monotonous and robs the work of its real strength as impressed by the preceding movements.

The program opened with Georg Schumann's "Liebesfrühling," which was given with charming vitality. The latter section of the program held spellbound with three Wagnerian selections that revealed all the wonderful wizardry that sprung from the scintillating genius who penned the greatest love music of the ages in "Tristan und Isolde"; gave the Bacchanale its finest fury in "Tannhäuser" and then swept with the rare genius of poetry to royal rest in the "Rhine Journey," a pictorial tone poem that makes others echo frail, faint and far.

Dr. Augustus Milner, a sterling young baritone, appeared at a recital in conjunction with Adams Buell, the pianist, on Tuesday, in Waukesha, Wis. Dr. Milner starts next week for a year in Berlin, preparatory to accepting an engagement in opera for the season of 1911.

Night classes at the Chicago Musical College have proven so popular that the corps of teachers employed for instruction at these hours has been increased in number nearly double that originally engaged.

William K. Ziegfeld, manager of the Ziegfeld, the new concert auditorium in the Chicago Musical College Building, announces that the name of this theater has been changed from "Ziegfeld Hall" to "The Ziegfeld." Under the theater ordinance of the city of Chicago the Ziegfeld is classed with the largest theaters, and its equipment has been specially praised by city officials.

C. E. N.

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"NATION'S BEST ORCHESTRA," MAHLER'S

Conductor of the New York Philharmonic Hopes to Match Vienna's Unequalled Organization and to Elevate Popular Standards of Music at the Same Time—Promises Few Novelties

"To raise popular musical standards and make the New York Philharmonic Orchestra the best in this country and the equal of any in the world is what I am striving for. If hard work can accomplish that ambition, accomplished it surely will be."

That is the epitomized plan of campaign outlined by Gustav Mahler, under whose baton the veteran orchestra began rehearsals on Monday for its sixty-eighth season, and, incidentally, for its leader's first season in New York as a conductor of symphony music.

"It will be my aim to educate the public," said Mr. Mahler, as he sat in his rooms in the Savoy Hotel, shortly after his arrival from Europe, "and that education will be made gradually and in a manner which will enable those who may not now have a taste for the best later to appreciate it. The basis of the season's programs will be classic music. There will be special cycles, such as the Beethoven, for those who love this lofty symphonic music and for the education of my orchestra, and the historical, in which we shall play the music from the time of Bach down to the modern composer. But we shall not forget to pay attention to the novelties. I am willing to play such of these as the public demands, provided the music is worthy, and even though I may not personally like the composition. But if the music is not worthy, then I shall not play it."

"Since leaving America last Spring I have been having a lazy time of it, spending most of my vacation in the Tyrol, where I occupied myself a good deal in arranging programs for the Philharmonic season. In September I went to Paris, where Mr. Rodin made two busts of me, and I was able to rub up my French. I spent a dozen mornings in Rodin's studio. What an artist he is and what a man! He talked on sculpture, painting, music and a dozen other topics, with originality and interest."

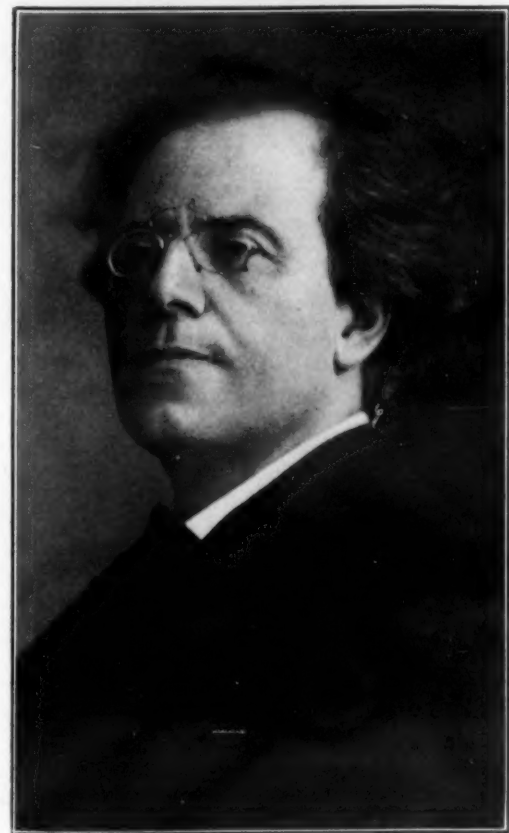
"The best orchestra in the world to-day," continued Mr. Mahler, "is, to my mind, that of Vienna. Munich, Dresden, Berlin and Paris have splendid organizations, but that of Vienna attained under Hans Richter a perfection that I know of nowhere else. My ambition is to make the Philharmonic performances as perfect and as inspiring as those of Vienna."

"There is really no reason why this cannot be done. The material is here. I wish that we could, in case of necessity, bring over some men from Europe, but that seems to be impossible, owing to the regulations of the musical union. Fortunately, there are good men in every department here, if we can only engage them. The great thing will be to weld the orchestra into an effective instrument. This can only be done by dint of constant practice in the best of the world's music, and that is what the reorganization will make possible."

"Some of the newspapers have said that I came here with trunks full of new compositions. That was just the opposite of the truth. During the course of the coming season a few new works, some of them

American, I hope, may be brought to our attention, but just at present I have nothing new of startling value to promise. I shall perhaps play one or two of my own symphonies, but even that is not settled."

"The opening program for the Philharmonic concerts are eclectic and contain nothing new. For the first concert, on November 4, we are to present Beethoven's 'Consecration of the House,' the same mas-



—Copyright by Aimé Dupont.

GUSTAV MAHLER

He Is Beginning His First Season as Conductor of New York Philharmonic Orchestra

ter's 'Eroica' symphony, Liszt's symphonic poem, 'Mazeppa,' and Richard Strauss's 'Till Eulenspiegel.' For the first concert of the historical cycle, November 10, the program will consist of a Concerto Grosso of Handel, a Bach suite, a Handel aria, sung by Mrs. Rider-Kelsey; a rigodon by Rameau and Glück's overture to 'Iphigenia.' At the first of the Beethoven concerts, November 17, the 'Fidelio' overture, the second symphony and the three 'Leonore' overtures will be played. I hope that arrangements may also be made for students' concerts at nominal prices."

Concerning his own new "Seventh" Symphony, which he conducted in Amsterdam shortly before his departure for this country, Mr. Mahler, with characteristic modesty, did not like to talk. He is fanatically conscientious in the performance of his manifold duties, of either a creative or interpretative nature, but superlatively prone

to self-effacement the moment it becomes a question of reaping the rewards which his arduous labors have earned. Deficient in those mannerisms that are wont to be associated with genius, Herr Mahler at the same time does not fail to convey the impression of a philosopher and an idealist of lofty aspiration and stubborn determination to fight down obstacles in the way of all that is purest in art. With it all he is possessed of a personal charm and magnetism that none who encounters him, even casually, can escape."

Mr. Mahler will be the first conductor of the Philharmonic to have the final decision as to its make-up. Hitherto the conductor has lacked the power to change a player, but when Mr. Mahler was approached last year with a proposal to become its leader he stipulated that he should have a free hand. That he has deemed a sweeping change necessary is evident from the fact that of the 100 musicians composing the orchestra about two-thirds are new men. To mention but one department, of the eleven players in the wood wind division, nine are new.

CARUSO SHOWS BERLIN THAT HE CAN ACT

Tenor's Dramatic Fervor in "Carmen" Gains Him Tumultuous Ovation

BERLIN, Oct. 23.—Berlin has discovered that Caruso has learned how to act. That has been the chief note in the tenor's brilliant three-night engagement at the Royal Opera, which ended this evening with "Pagliacci," or "Bajazzi," as the Germans call it.

Berlin operagoers are not given to tumultuous enthusiasm such as the luminaries of the operatic firmament are accustomed to receive at the hands of American audiences, but they threw traditions to the wind this week and gave Caruso ovations which must have made him think he was again on Broadway. At the tenor's first appearance on Tuesday night in "Carmen" it was the Kaiser himself who applauded loudest and longest from the royal box.

Caruso's *Don José* was notable, not so much because of its faultless vocal interpretation as the astonishingly powerful dramatic work Caruso put into it. The Italian tenor seemed to quite outdo himself in living up to the part. At the end of the second, third and fourth acts, when he came out to accept the frenzied curtain calls, he was still palpitating with pent-up emotion. In "La Bohème" and "Pagliacci" also his superb acting was the feature that aroused the warmest plaudits.

U. S. Kerr to Give Song Recital

U. S. Kerr, the well-known New York basso, has been engaged to give a song recital at Rajah Temple, Reading, Pa., on November 5. In the report of Mr. Kerr's successful recital on October 6 *MUSICAL AMERICA* erroneously stated that the program was presented in Scranton. The recital, however, was given in Allentown.

One of the most popular of Edmund Severn's recent violin compositions is "Spinning Wheel," which, as performed by Laura Jones in Springfield, has been described as of brisk, gay measures, with an occasional novel reproduction of the hum of the domestic implement.

CONCERT SEASON IS BEGUN IN ST. LOUIS

Sembrich and the Damrosch Orchestra Supply Double Attraction —Witherspoon Heard, Too

ST. LOUIS, Oct. 25.—To-day opens the concert season of 1909-10 with the appearance of Herbert Witherspoon, Marcella Sembrich and the Damrosch Orchestra. Mr. Witherspoon appeared before the Wednesday Club in the morning, and the evening concert will be a combination affair for Mme. Sembrich and the orchestra, assisted by Francis Rogers. This concert is given for the benefit of the Kingdom House Settlement, and is under the direction of Mrs. W. K. Kavanaugh. When she engaged the Coliseum last Spring for this concert and the contract was signed with Mme. Sembrich, Mrs. Kavanaugh learned that Damrosch had been contracted for on the same evening. Damrosch then arranged to accompany Mme. Sembrich. Isidora Duncan appears the next night with the orchestra.

Mrs. Franking Knight, of this city, has been engaged for a recital on October 25, to be given by Frederick W. Wallis, in Kansas City. Mrs. Knight is one of the leading contraltos of the city and a great local favorite.

The Union Musical Club held its first meeting on Friday afternoon last. A number of names for both active and associate memberships were received.

The board of managers of the Under-Age Free Kindergarten Society announces that it has secured Mme. Olga Samaroff, pianist, and Fritz Kreisler, violinist, for a concert to be given at the Odéon on November 19.

The Welsh Eistedfodd, which is to be held here on Christmas Day, promises to be an important musical event this season. Prizes will be offered for the best solo and concerted choral work, pianoforte playing and in other competitions. John Towers, George Sheffield and Charles Galloway have been chosen judges.

In order to stimulate public recitals, G. P. Benjamin, resident manager of the Æolian Company, has offered the use of the company's large recital hall for concert purposes for worthy musicians who have not the necessary means for giving them otherwise.

Rehearsals are being carried on vigorously for the Schiller celebration, which will be held on November 10 at the Odéon. The chorus is being drilled by Professor Auschuetz.

No further announcement has been made regarding the Symphony Society. Now that a permanent fund has been secured, the musicians meet every day for rehearsal.

H. W. C.

John Beach's Boston Recital

BOSTON, Oct. 25.—The recital by John Beach, the pianist, will occur Saturday afternoon, November 6, at The Fenway, instead of at Steinert Hall, as was announced in the last issue of *MUSICAL AMERICA*.

L.

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MME. ARRAL'S DEBUT BRILLIANT SUCCESS

[Continued from page 1]

The dramatic instinct of the singer was everywhere evident, and showed itself to good advantage in such moments as the outburst in "Know'st Thou the Land" from "Mignon," an effect in which, by the way, from the composer's standpoint, Hugo Wolf, in his setting of this song, quite outdoes Thomas. In occasional gestures, also, Arral's operatic training, as well as her dramatic instinct, becomes evident.

The singer's success with the audience was manifest from the first. She was the recipient of much applause, enthusiastic and prolonged, and was called out many times during the concert, as well as at the close. A slight misunderstanding occurred at the end of the "Mignon" cantabile, which ends in so abrupt and curious a manner that the audience did not know it was over. The orchestra went into the Gavotte, which was very exquisitely played, and the great storm of applause which followed pertained to both the numbers which had preceded.

In point of sheer brilliance, Mme. Arral gave a magnificent exhibition of her powers in the closing "Titania" Aria.

This is a singer who, if heard often enough, is bound to win her way with a large public.

The Volpe Orchestra showed gains over previous seasons. A fine classic fire animated the Cherubini overture, and the Second Peer Gynt Suite was so much enjoyed that the "Solveig's Song" had to be repeated. The chief difficulty in the orchestra was a harp villainously out of tune. Mr. Volpe, in his work, shows a constantly increasing control of his resources. Press comments:

Mme. Arral showed herself an artist worthy of serious consideration.—*New York Herald*.

She is an artist of distinction and ability, with an honorable career behind her and the future still wide open.

Her voice has color and dramatic qualities.—*New York American*.

With the first tones she sang it became clear



MME. BLANCHE ARRAL

that Mme. Arral was an artist of experience, authority and resource. More than that, the ear detected immediately a voice of much natural beauty, clear, vibrant and flexible. The audience felt the charm of her personality and the sympathetic appeal of her voice. Higher she soared on the musical scale, her vocal aviation carrying her easily above high C. Her tones sounded fresh, limpid and tenderly expressive.—*New York Press*.

preciated by the audience, and in this work again Mr. Squire gave a test of his quality.

Kreisler played a number of works with the mute, and did some of the best mute work which has been heard in New York for a long time.

One could not help regretting that Kreisler had felt it necessary to end this perfect program with a marring work like the Wieniawski Polonaise in A Major. Its brilliant vapidity is incapable of redemption by the efforts of any artist, however great. Carnegie Hall was filled to the doors. Press comments:

Perhaps the most remarkable feature of the recital was the interpretation of the adagio movement in Vioti's A Minor Concerto. The composition itself is exquisite, rather than of profound significance. Still more exquisite was the impression it left on one as it was played yesterday—with a delicacy, a sweetness and beauty of tone and a technical sureness, which no virtuoso living, and so far as my experience goes, none dead, could have surpassed.—*New York American*.

Suffice it to say that he is the Fritz Kreisler of old, his technique as sure, his tone as full of color and his reading of the music as convincing as ever.—*New York Tribune*.

He has made more and more sure his place among the few who occupy the highest places in art, and he stands to-day among the accredited matter.—*New York Times*.

ANOTHER COLLEGE FESTIVAL

Ursinus Music Followers Already Planning for Next May

PHILADELPHIA, Oct. 26.—A musical festival at Collegeville, Pa., under the direction of Ursinus College, is likely to become an annual Spring event. Plans are already forming for a festival next May, under the direction of John M. Jells. All the artists that took part in the last festival were pupils of Perley Dunn Aldrich, an eminent local vocal teacher. They were Mrs. W. H. Greene, soprano; Mrs. N. Hackett Cooper, contralto, a well-known Philadelphia teach-

er; Nelson Chestnutt, tenor soloist at the First Baptist Church, and T. Foster Why, bass of the Central Congregational Church. Mr. Aldrich was the baritone.

Mr. Aldrich is one of the leading representatives in America of Sbriglia, in whose family he lived and for whom he played accompaniments and acted as assistant. The Philadelphia numbers among his pupils members of the best families in the city, and many who studied under him have attained success here and elsewhere.

S. E. E.

Eugene Kuester Succeeds George S. Grennell

Announcement has been made that Eugene Kuester, formerly associated with George S. Grennell in the managerial business, has acquired the interest of the latter. The name will at once be changed to Kuester Concert Direction.

Zoellner Quartet Wins Favor in Belgium

An American quartet that is winning artistic favor abroad is the Zoellner Quartet, of San Francisco, composed of a father, two brothers and a sister. Joseph Zoellner, Sr., is professor of the violin in the Bruxelles Conservatory, Elterbeck Branch, and the other members of the organization are Amadus, Joseph, Jr., and Antoinette Zoellner. They have appeared in numerous re-

citals, and are booked for a tour of Belgium, beginning November 1. The quartet has been training for years under the direction of Professor H. Van Hecke, of the Bruxelles Conservatory.

WOMEN'S CLUBS BUSY AGAIN

Rehearsals Resumed by Two Musical Organizations of National Capital

WASHINGTON, D. C., Oct. 26.—The two women's clubs of this city, the Rubinstein Club and the Mondav Morning Club, have resumed rehearsals for the Winter season. These two organizations have become a feature of musical circles, and claim as members many social and official leaders. Their meetings are occupied in entertaining discourses on music and instrumental and vocal numbers by excellent local talent. Another woman's society that is doing similar work is the Friday Morning Club, which will soon resume activities.

Oscar Gareissen and Isabella Gareissen have assumed charge of the vocal department of Fairmont Seminary. Mr. Gareissen is well known in Washington musical circles, while Miss Gareissen comes from the Michigan State Normal College, where she has been in charge of the music department for the last six years.

The recital at the studio of B. Frank Gebest proved enjoyable, and was largely attended. The program included "Peer Gynt" Suite, Grieg; "Erotik" and "Scherzo," Grieg; "Aus Holberg's Zeit," Grieg; Sonata No. 8, Grieg; Sonata, op. 81, Beethoven; "Kammenoi Ostrow," Rubinstein; "Campanella," Liszt, and Rhapsody No. 8, Liszt. The pupils displayed precision and care, while the "Rhapsodie" played by Mr. Gebest revealed artistic finish. W. H.

PRELIMINARY SEASON ENDS

Popular-Priced Opera in Its Ninth and Last Week at Manhattan

Oscar Hammerstein's preliminary season of grand opera at popular prices entered upon its final week at the Manhattan Opera House on Monday. No novelties were introduced during the week ending Wednesday night. On Thursday of last week "Carmen" was the bill. "Aida" was repeated Friday night, and "The Bohemian Girl" and "Tales of Hoffmann" were sung Saturday afternoon and evening.

"Tosca" on Monday, "The Bohemian Girl" Tuesday, and "Cavalleria" and "Pagliacci" Wednesday were given with casts familiar from earlier performances. Next week the Manhattan will be closed preparatory to the opening of the regular season beginning November 8 with "Herodiade."

Including the final week there will have been nine weeks in all of popular priced grand opera, during which time fifteen operas have been presented, as follows: "Cavalleria Rusticana" and "Pagliacci," 8 times; "Aida," 7; "The Prophet," 6; "Carmen," 6; "Tales of Hoffmann," 6; "Louise," 5; "The Jewess," 3; "Bohemian Girl," 4; "Rigoletto," 3; "Tosca," 3; "Trovatore," 3; "Faust," 2; "Traviata," 2; "Lucia," 1. Italian operas, 34; French operas, 28; English operas, 4.

New Operas for New Theater

Gustav Amberg, of the Shubert forces, landed from the *Kronprinz Wilhelm* Tuesday with the statement that he brought with him to New York twelve comic operas, some of which would be shown at the New Theater this season.

TILLY KOENEN SCORES AT DÉBUT

Dutch Contralto's First American Appearance an Artistic Triumph—
A Colossal Task of Expressional Variety

Tilly Koenen set herself a colossal task of expressional variety in the program of her Mendelssohn Hall début on Monday, October 25. This task proved none too great for her powers, which are of a very unusual nature. Her appearance, before she sings a note, is impressive, and one feels confident that her art will have in it the ring and reality of truth. From time to time there appear artists who appeal, not by the possession of this or that quality, but through the possession of a universal range of appeal. If she is not yet one of these, Miss Koenen comes near to being capable of classification on such a high plane.

She is full of the joy of life, and this leads her, perhaps, to the choice of songs inclining to the joyous; but one feels that her nature is large and deep—that she could touch the depths of life as well as the heights. She is so full of life, so alive at every point, and touches so surely such a wide range of human emotions, and is, withal, so great an artist, that one is inclined to yield himself unquestionably to her power.

While one might point out the absence of perfection here or there, detailed criticism seems impertinent in the face of so frank, joyous and sufficient an art as hers. Each song that she sings she fills with a fullness of life, a warmth of feeling, a sympathy of thought, that carries it straight to the heart and soul of the listener. She gets inside of the particular character of each of her songs, and is a mistress of psychological magic. In short, she has an intense dramatic instinct of the modern order, expressive and subtle.

Her tone is in itself of great beauty, expressive and flexible in a high degree. It is less appealing in its highest register than in its medium and lower, in which range it is, as controlled by Miss Koenen, an instrument for the expression of an infinity of moods and shades. She is mistress of the caressing quality of tone, of the expression of the sense of bliss, as in Strauss's "Wienlied," which was one of her most remarkable interpretations.

She possesses in a high degree the sense of rhythm, a quality too frequently denied to women musicians. It was a combination of rhythm and interpretative charm that won an enthusiastic repetition of the "Poppengedoe." Of style she is also a mistress, losing no opportunity to give each phase of expression its full weight.

To these many remarkable qualities may be added an excellent knowledge of the different languages in which she sings. She seems to catch the genius of each tongue, not only in its spirit, but in point of diction as well. In her interpretation of the Handel aria she impersonated the thunders in a way that would have delighted the thunder-god himself. She filled the cup of Handel's coloratura to overflowing with emotion, and accomplished the singing of a florid aria in such a way as to hold one by its passion, and not by its

vocal display. In the usual interpretation of such works it is the naïveté of their programmaticism which usually claims the attention. Not so with Miss Koenen; all that is subordinated to emotional value.

Interpretation of the most distinguished and poetic subtlety she gave to "Die Wasserrose," of Strauss. The extremes of difficulty, both as to vocalization and interpretation in "Die Zigeunerin," by Hugo Wolf, she met with masterful ease. The rapturous "Er Ist's" at the end she repeated in response to the great applause which greeted her, and gave other encores during the program, among them the "Vergebliches Ständchen" of Brahms.

It is entirely probable that comparisons of Tilly Koenen and Dr. Wüllner will be made, and there is, in truth, something akin in the remarkable interpretative power which both possess. Miss Koenen appeals less to the tragic emotions than Dr. Wüllner, and will probably be regarded as making a considerably less deep human appeal, but her art is one of the most moving and delightful that has been presented to the New York public since Dr. Wüllner's appearance on the scene. Bernard Tabernal supported her in the accompaniments with splendid art.

The enjoyment of the concert was seriously marred by the incessant pounding and steel riveting which was in process on a building being erected next door. This pounding is an unfortunate circumstance which, from one cause or another, has happened all too frequently at Mendelssohn Hall, but as they will never get through building New York, it is presumably not to be avoided. Miss Koenen faced bravely this disconcerting circumstance.

Miss Koenen's program was as follows:

I. "Dem Unendlichen," and "Die Krähe," Schubert; "Sapphische Ode" and "Wehe so willst du," by Brahms. II. "La Zingarella," Paisiello; "Ah se tu dormi," Bassani; "Ridomami la calma," Tosti; "Furibondo spira il vento," Handel. III. "Sunbeams," Landon Ronald; "Baby," Mallinson; "Kyjk zoo'n lustig spannetje," "Poppengedoe" and "Een Dansje" (Three Dutch Children Songs) by Catherina van Rennes. IV. "Wienlied" and "Die Wasserrose," by Richard Strauss; "Die Zigeunerin" and "Er Ist's," by Hugo Wolf.

The Dutch children's songs stood high in point of charm and melody, and were greatly enjoyed. The large audience was sincere in its prolonged and enthusiastic applause throughout the concert. Press comments:

In the more serious numbers of her program the singer showed herself to be an interpreter of earnest ambition and no small ability.—*New York Sun*.

She possesses a voice of considerable beauty and of great power; and she proved that she could interpret songs of dramatic intensity as well as those of childish simplicity.—*New York Herald*.

Miss Koenen is not a mere singer; she is an interpreter of great intelligence, insight and refinement. Her place as an artist is in the front rank. Miss Koenen gave Brahms's "Vergebliches Ständchen" as an encore, which song, by the way, she gave in a manner too sophisticated. She proved herself the most accomplished interpreter of Strauss and Wolf we have yet heard among women.—*New York Press*.

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GIFTED VIOLINIST TO MAKE DÉBUT

Gisela Weber's First New York
Recital Scheduled for Next
Friday Evening

One of the interesting débuts of the coming week will be that of Gisela Weber, the violinist, who will appear on Friday evening in Mendelssohn Hall, assisted by an orchestra selected from the New York Philharmonic Society.

Before her fifth year this American artist began the study of the violin with her brother, now a musician of note in Germany. Subsequently she studied with such masters as Vohling and Schradieck; later with Wilhelting and then with Bassini, of Milan, Italy. Finally she studied with Marien, of Antwerp, in Belgium.

Her appearances in public abroad won for her instantaneous recognition. She received the noteworthy distinction of being made an honorary member of the "Cercle Artistique et Scientifique," an organization for the furtherance of the arts and sciences, under the patronage of King Leopold, of Belgium.

Wherever Mrs. Weber appeared abroad she was acclaimed an artist of the first rank. Her big, round, singing tone, masterly technic, united to extreme musical sensibility and temperamental gifts, aroused her audiences to enthusiasm.

At her début in New York Mrs. Weber will be assisted by Mrs. Holmes Thomas as the assistant at the piano. Mrs. Thomas is of Knickerbocker extraction and a pupil of Stephen Heller, and will employ her



GISELA WEBER

Her Début Next Week Is Looked Forward to as One of the Interesting Events of the Musical Season

unusual musical gifts only in her appearance with Mrs. Weber.

Atlanta's Two Musical Societies
Confused

ATLANTA, GA., Oct. 20, 1909.
To the Editor of MUSICAL AMERICA:

I notice in your issue of October 16th (p. 63) an article headed "Atlanta Musical Association Plans Big Things for Season." I beg to advise you that the organization of which I am president is "The Atlanta Music Festival Association," which has no connection whatever with the "Atlanta Musical Association," of which Mrs. Bertha Harwood is president. The article conveys the impression that the very successful music festival of last year was held under the auspices of the Atlanta Musical Association, which is incorrect.

I will appreciate it very much if you will make the proper correction in your next issue.

Yours truly,
WILLIAM L. PEEL, President,
Atlanta Music Festival Association.

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clined re-election as president. He was then unanimously elected Supervisor Emeritus. In the evening Professor Jepson entertained the members of the association at the Hotel Garde, Hartford, and was presented with a loving cup by his associates.

MME. DE MOSS IN DEMAND

Boston Symphony Soloist Begins Busy Season with Great Success

With the opening performance of the Boston Symphony Orchestra which took place in New Bedford, Mass., October 18, Mary Hissem de Moss, the soloist with the orchestra, began a season of numerous notable engagements.

Mme. de Moss will sing at Holy Trinity Church, Brooklyn, next Sunday, in the memorial service to Dudley Buck. On November 1, she will be in Brockton, Mass., with the Boston Symphony; on the 9th, she will participate in a private musicale in New York; on the 13th, she will give a Mozart reading in Irvington, N. Y.; on the 23d, she will appear at Guelph, Can.; November 30, in Worcester, with the Boston Symphony; December 10, in Hartford, Conn., and December 14, in Augusta, Ga.

In her first concert with the Boston symphony, Mme. de Moss created a most favorable impression with her engaging personality and high and colorful soprano. New Bedford considered her one of the most pleasing concert singers heard there in years, and applauded her with enthusiasm. She sang, "Aetha" from Weber's opera "Der Freischütz" and Ophelia's Mad Scene from "Hamlet," by Ambrose Thomas.

Dippel Hurt in Taxicab Upset

Andreas Dippel, administrative manager of the Metropolitan Opera Company; Herr Stengel, husband of Mme. Marcella Sembrich, and Lawrence Reamer, a writer on musical subjects for the New York Sun, were slightly injured by being thrown from a New York taxicab on Friday, October 22.

Heard for only one season, as the directors of the Metropolitan Opera House abolished German opera as the only kind in 1891.

Gudehus began life as a school teacher. He had recently gained renown as a musical pedagogue. He was 64 at the time of his death, having been born on March 30, 1845, at Altenhagen.

Andrew J. Boex

CINCINNATI, Oct. 25.—Professor Andrew J. Boex, for eighteen years organist at St. Xavier's Church and otherwise prominently identified with musical affairs in Cincinnati, died October 15 at Eindhoven, Belgium, whither he had gone hoping to improve his health. Several years ago Professor Boex organized the Catholic Festival Chorus, which successfully presented several works in Music Hall.

F. E. E.

Albert Moerk

One of the pioneer musicians of Atlantic City passed away when Albert Moerk died at the age of forty-four, on October 7. The old Männer of Atlantic City was directed by Mr. Moerk for ten years. Later he organized the Turner Männerchor and directed it five seasons. He also did concert work as a tenor and engaged in the piano business. He received his musical training in voice and piano in Philadelphia.

A. O. Gergér

Members of the choir of Colborne Street Church, in London, Ont., waited in their seats Sunday morning, October 17, wondering why their organist, A. O. Gergér, did not appear. Just as the moment for starting the service word was received of the organist's sudden death. He was thirty-five years old and a highly accomplished musician.

Frank M. Miller

Frank M. Miller, aged ninety-one years, known for several years as the oldest harp player in Wisconsin, passed away recently at the home of his daughter in Appleton, that State. He was born in Germany and came to America in 1845.

M. N. S.

CONCERT BY LIEDERKRANZ

Indianapolis Organization Opens Season with Marked Success

INDIANAPOLIS, Oct. 25.—The Indianapolis Liederkranz gave its first concert of the season last night before a large and well-pleased audience. Miller's Orchestra assisted with two very creditable numbers, and Irma Foerster, soprano, and the possessor of a pleasing voice, also performed. The Orchestra's numbers were the overture to "Martha" and a fantasia from "The Bohemian Girl." Miss Foerster sang "The Maiden's Complaint," by Schubert, and "Thou Ring on My Finger," by Schumann. After her second song she responded to a recall with a charming little encore.

The Liederkranz's work consisted of German folksongs by Marschner, Sternau, Volkman, Silscher, von Weber, Eckert, Weidt and Pfeil, which were sung with good taste and careful shading. The improvement of the club's singing, under the direction of Fritz Krull, is very marked and he is being congratulated for the results he has obtained in the short time he has been associated with it. G. R. E.

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Harry Clay Banks, Jr., of Ardmore, Pa., has accepted the position of director of music at Georgetown College, Kentucky.

A Milford, Conn., High School Glee Club of forty voices has been organized under the direction of Professor Mathewson.

Muriel Goggin, a talented pupil of Dr. Albert Ham, has been appointed contralto soloist at the Church of the Redeemer, Toronto.

A recital by Marion Reed, organist, marked the dedication of the First Methodist Episcopal Church of Penn Yan, N. Y., on October 7.

Dorothy Diehl, of Philadelphia, daughter of Dr. William Diehl, was married in London, October 19, to Robert Coningsly Clark, a song writer.

Piano pupils of Dr. F. H. Torrington, of Toronto, presented a program of exceptional interest at the Toronto College of Music on October 16.

Katchen Geist, soprano, has returned to St. Paul from Germany and New York, and expects to remain for a time at least in the Minnesota city.

An effort is being made in Boston to erect on the Common a music pavilion similar to the imposing structure in Golden Gate Park, San Francisco.

Professor Wilhelm Middelschulte, organist, of Milwaukee, has opened a theoretical and practical course of instruction at the Wisconsin Conservatory of Music.

Mrs. Wilbur Thoburn Mills, organist, assisted by Floyd Stanley Crooks, baritone, gave the dedicatory organ recital at the Wilson Avenue Church of Christ on Friday evening, October 22.

November of this year completes the twenty-fifth year of the life of the Apollo Quartet of Columbus, an organization which is well known not only in Columbus, but all about over the country.

The Chandler Club of the Pennsylvania College of Music, Philadelphia, opened its season with a program that consisted of a piano recital by Raymond S. Wilson, assisted by Joseph A. Hopkins, violinist.

Engagements at Hempstead, L. I., October 19, and Jamaica, October 21, kept the Philharmonic Trio of Brooklyn on the jump last week. The trio is composed of Maurice Kaufman, violin; Gustav Hornberger, cello, and Alexander Rihm, piano.

The choir of Grace Church, Baltimore, has added a number of new voices. The soloists will remain the same. They are Mrs. Ortman, soprano; Mrs. Groppel, alto; Mr. Edwards, tenor, and Mr. Groppel, bass.

Elsie Hirschberg, contralto, of Newark, O., gave a recital Tuesday, October 12, in Newark. Miss Hirschberg made quite a sensation in Berlin last year, where she was very warmly recognized by Mme. Schumann-Heink.

A Dudley Buck memorial service was given in the Memorial Baptist Church, Philadelphia, recently, under Perley Dunn Aldrich, baritone and director. The church choir will give selections from the oratorio of St. Paul on November 7.

The Parkdale Musical Club of Toronto has been organized for this season with the following officers: Mrs. W. H. Warrington, president; Miss F. Westacott, vice-president; Mrs. H. Freeman, treasurer, and Miss S. M. MacNab, secretary.

Kenneth E. Runkel, formerly organist of the House of Hope Church, St. Paul, is now installed as a member of the faculty of the Conservatory of Music in Mount Union College, Alliance, O. Mr. Runkel has been giving a series of recitals at Alliance.

In Gainesville, Ga., on October 7, an organ recital was given by T. W. Musgrove, under auspices of the Brenau College Conservatory. It was the first of a series of twenty-five Sunday afternoon concerts. A vocal solo, "The First Day," composed by Mr. Musgrove, was sung by H. C. Linscott.

Among the pupils of the St. Paul College of Music who performed with credit at the first pupils' recital on October 18 were Helen Wade, Agnes Graff, Laura Richardson, Marguerite Nichols, Emilie Barron, Ada Strand, Katherine Fjelde, Clement D. Campbell, Ben Goldman and Cyrus Borgstrom.

The Mozart String Quartet, of Montclair, N. J., under the leadership of Elliott Marshall, assisted by Mrs. Edgar A. Manning, soprano; Mrs. Julius S. Geertz, pianist, and Alice Marshall, pianist, will give a concert at Unity Church, Montclair, on November 1, for the benefit of the new organ fund.

Encores have been frowned down by Errico Sansone, director of the St. Paul College of Music, who has forbidden them in all pupils' recitals in the college. Mr. Sansone says that it is his intention to exclude the encore, not only from the pupils' recitals, but also, after this, from the faculty concerts.

The Glee Club of the Women's College, Baltimore, has organized and elected these officers: Sadie Belle Stewart, of Baltimore, president; Harriet Louise Rice, Brooklyn, N. Y., secretary, and Dorothea Schumacher, New Brighton, Pa., business manager. The club numbers more than twenty students.

A recital of song was given Wednesday evening, October 13, in the Talcott Street Congregational Church of Hartford, by William Service Bell, assisted by R. Augustus Lawson at the piano. Mr. Bell has an excellent baritone voice, and he used it advantageously. Mr. Lawson's work at the piano was of a high order.

A choral society with a registration of eighty-five has been organized in Lawrence, Mass. Arthur S. Monson is musical director, and the officers are: A. J. Couch, president; Dr. Robert Farquhar, vice-president; Thomas Moss, secretary, and Dr. Charles W. Partridge, treasurer. It is hoped to increase the membership to 200.

A recent concert of the MacDowell Club in Milwaukee brought into prominence Pearl Brice, a young woman violinist from Green Bay, Wis., who studied at the Wisconsin Conservatory and later under Emil Sauret and César Thomson. Miss Brice displayed much technical and interpretative skill and was applauded with enthusiasm.

Dwight Allen, who has been substituting as bass soloist in the Congregational Church quartet of Wallingford, Conn., has been engaged to sing as bass soloist in the Bristol Baptist Church quartet. This church renders some of the finest church music in Bristol, under the direction of William P. Spellman, the well-known musical director.

On "Open House Night" at the Avalon United Presbyterian Church, Pittsburg, Thursday evening, October 21, Mrs. Ord Bohannon's cantata, "The Sleeping Beauty," was sung by Mrs. May Marshall Cobb, soprano; Mrs. Fred H. Steele, contralto; Ord Bohannon, tenor, and Lewis E. Huseman, bass, with Mrs. Bohannon at the piano.

Announcement has been made by the B Sharp Musical Club of Utica, N. Y., Mrs. W. B. Crouse, president, of three artist concerts for the season as appended: Song recital, November 19, Mme. Corinne Rider-Kelsev; violin recital, January 21, Fritz Kreisler; dramatic recital, April 2, Leland Powers. The club now numbers seventy members.

A lyric club is being formed of the students of singing in the St. Paul College of Music, with the addition of some outsiders. The club purposes studying during the season the following works: "Orpheus," by Glück; "Norma," by Bellini; "Stabat Ma-

ter," by Pergolesi; "Rataplan," by La Villa, and a cantata, "The Legend of Wenonah," by Errico Sansone.

The Colonial Club, of Meriden, Conn., an organization of about four hundred members, has formed a glee club, to be known as the Colonial Glee Club. It has started with a membership of about one hundred singers, among whom are the best singers of the city. It is under the direction of R. A. H. Clark, organist of the Episcopal Church.

The Meriden, Conn., Sängerbund has re-elected its president, Charles Mausner, and vice-president, Rudolph Boehle. Other new officers are: Recording secretary, Frank Rost; financial secretary, Henry Rebscher; treasurer, William Schwatlow; collector, John Goerdel; business manager, L. Huber; flagbearers, L. Huber and H. Sanders. The membership of the society has increased by thirty during the past year.

The Royal Welsh Ladies' Choir, which arrived in Montreal Saturday, numbers from twenty-two to twenty-five members, picked singers of Wales, under the directorship of Mrs. Hughes-Thomas. Two concerts were given in Montreal, one on Monday night at the New Windsor Hall and one on Tuesday night at the St. James Methodist Church. This choir was recently heard and complimented by King Edward.

Frederic La Pierre, a concert pianist and vocalist well known in Chicago, Buffalo and St. Louis as a successful teacher and scholarly musician, will make his home in Atlanta. He was for seven years organist and choirmaster of St. Mary's, Evanston, Ill., and gave many concerts and recitals in the large cities of the North and South. His studio for vocal and pianoforte music is at No. 146 West Peachtree street.

In the dedicatory exercises of the new pipe organ of the Mayflower Congregational Church, Sioux City, Ia., on October 15, 500 persons heard a program of twenty numbers played by Ralph Mason Hix, organist for the First Congregational Church of Marshalltown, Ia., and two numbers by the Mayflower male quartet. Mr. Hix showed himself to be a master of the pipe organ, and won favor with his work.

An amateur student orchestra that has established itself in Philadelphia's good graces is the Bethany Orchestra, numbering between fifty and sixty players. The orchestra is under the direction of J. W. F. Leman, a graduate in music of the University of Pennsylvania, member of the Philadelphia Orchestra, for eight years on the faculty of the Leefson-Hille Conservatory of Music and a well-known violin soloist.

Evan Williams, tenor, has been selected to serve as the soloist of the Milwaukee Musical Society and Arion Musical Club festival concert in the Milwaukee Auditorium, November 29. He has been selected on account of his special fitness for the principal rôle in Berlioz's "Requiem Mass," which will be sung by a mixed chorus of 500 voices drawn from the musical society, Arions and Cecilians, with Herman Zeitz conducting.

Amy Luella McDowell gave a piano recital Thursday evening, October 15, in the Baptist Temple, in Columbus. The program was built to suit all classes of music lovers, the classicists having Boccherini, Bach, Beethoven and Durand; the romanticists, Grieg, Tchaikowsky, Wagner, Liszt and Dvôrák, and the popular taste receiving the concessions of the tuneful La Paloma, Yradier and a set of variations on Foster's "Old Kentucky Home."

Arthur Shattuck, the young millionaire pianist, of Neenah, Wis., who returned from extensive study abroad a few months ago, recently appeared before the Tuesday Club in a recital at the home of Mrs. F. C. Shattuck. After a study of the music of Debussy by the club, Mr. Shattuck illustrated the master's work. He also played works of Sinding, Brahms and other composers. Mr. Shattuck was assisted by Clarence E. Shepard, pianist, of Oshkosh, Wis.

The choir of the Sixth Presbyterian Church of Pittsburg last Sunday evening rendered a program from the oratorio "Elijah," commencing with the first recitative by Elijah and making a connected story of song through the work, ending with the chorus, "Be Not Afraid." The choir is composed of Gertrude Sykes, soprano; Abbie H. Carson, contralto; Mary C. Bvers, organist; A. S. Cowperthwaite, bass, and Morris Stephens, tenor and director.

An entrance into Buffalo's permanent musical circles is announced by a famous former member of that famous organiza-

tion, the Bostonians. William E. Philp, the well-known tenor, has recently gone to that city to live, and opened a studio at No. 519 Linwood avenue, where he gives voice training in all departments. Mr. Philp is a medalist of the Royal Academy of Music, London, England, having carried off three different medals during his study in that institution.

The first faculty concert of the new season of the Philadelphia Conservatory of Music was given October 22. On the program was a violin concerto and a quartet for piano, violin, viola and cello—both composed by Henry A. Lang, a member of the faculty. Lang is the recipient of five prizes for his compositions. The program was made up of very interesting selections, performed by Mrs. M. P. Sloan, H. van den Beemt, H. A. Lang, W. Schwartz, G. Ferrari, E. Hahl, B. Austin and R. Sloan.

Hans Letz, the new violinist who is to make his first appearance in New York in a recital in Mendelssohn Hall on Wednesday evening, November 3, is one of the last pupils instructed by the famous master, Joachim, of whom he continued a favorite up to the day of Joachim's death. Mr. Letz received his first instruction in the handling of a violin from the famous Hungarian teacher, Hubay, when Letz was only six years of age. Mr. Letz will be assisted in this recital by Kurt Schindler, the well-known pianist.

Jascha Bron, the young Russian violinist, sailed on October 26 by the *Carmania*, due November 2. His début will be made in New York on Monday evening, November 8, at Mendelssohn Hall, as already announced. He next plays in Philadelphia on the 10th, with the Rubinstein Club of New York on the 13th, in Columbus on the 25th, and back in New York, at the Metropolitan Opera House, on the 28th. Bron is under management of R. E. Johnston, of New York, by special arrangement with Daniel Mayer, of London.

Henry Nordlin, who formerly taught in the Pittsburg Building, St. Paul, has returned from his studies abroad and gone into the Schiffman Building. Mr. Nordlin studied the greater part of the Summer with Ludwig Schytte, but the distinguished composer-pianist was taken ill in August and gave up all his pupils. However, he made an exception of Mr. Nordlin, inviting him to go to Vienna with him as companion-pupil. The St. Paul pianist preferred staying on in Berlin, and went to Richard Burmeister for lessons.

The McGill University Conservatorium concert season opened at the Royal Victoria College, Montreal, October 21, with a pianoforte recital by O'Neil Phillips, assisted by Merlin Davies. Mr. Phillips's numbers included Bach's beautiful Toccata and Fugue in D Minor, a long suite of Chopin numbers, a Debussy suite and César Franck's "Prelude." An interesting feature was the presentation of Busoni's Valse-Elegie, which was dedicated to Mr. Phillips by the famous maestro when the former was studying under him.

A recital was given on Tuesday evening of last week in Griffith Hall, Philadelphia, by Isabel R. Buchanan, soprano; Marie Stone Langston, contralto, and Frank N. Oglesby, tenor. Miss Buchanan, who is soloist at the First Baptist Church, has sung principal rôles in three productions by the Philadelphia Operatic Society. Miss Langston is a soloist at the Tenth Presbyterian Church, and has done much concert work, while Mr. Oglesby, who is also a concert singer, is the tenor of St. Paul's Protestant Episcopal Church at Ogontz.

The news comes from West Point, Miss., that the town can boast of many splendid musicians, but suffers from a dearth of musical attractions. At present there is not a voice teacher in the town. Rosalie Baptist, Mrs. Staicos and Alma Brown are the piano teachers in the public schools. The choirs are all volunteer. There are no regular solo singers, and the only paid organist in the town receives a salary of \$10 a month. Among the leading musicians of the town are Mrs. C. C. Wilsford, Martha Hibbler, Sara Cottrell and Margaret Wilson.

Beatrice Walden, widely known in social and musical circles, sang the rôle of *Fredrick* in "Mignon" at the Academy of Music, Philadelphia, with the Philadelphia Operatic Society, on Wednesday evening, October 20. Miss Walden has long been an active member of the Treble Clef Society, a female organization noted in the Philadelphia world of music, and is the possessor of a rich contralto voice. Other noted local singers who appeared in "Mignon" were Mrs. Elma Carey Johnson, Mrs. Elsie North Schuyler, Paul Volkman, Frank M. Conly, Horace Hood and Charles D. Cuzner.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Anthony, Charles—Boston, Nov. 1.
Beach, John—Boston, Nov. 6.
Blauvelt, Lillian—Newark, Nov. 3; New York, Nov. 7.
Bloomfield-Zeissler, Mme.—Chicago, Oct. 31.
Bos, Coenraad V.—Milwaukee, Nov. 15.
Bland, John—Brooklyn, N. Y., Nov. 2; E. Orange, N. J., Nov. 11.
Bron, Jascha—New York, Nov. 8 and 13.
Buonamici, Carlo—Boston, Nov. 9.
Carreño, Mme. Teresa—Brooklyn, N. Y., Nov. 3.
Chase, Mary Wood—Boulder, Colo., Nov. 3; Wichita, Kan., Nov. 8; Aberdeen, S. D., Nov. 15.
Copeland, George—Boston, Nov. 2.
Darbyshire, Charles—Norfolk, Va., Oct. 30.
De Sellem, Elaine—Chicago, Nov. 8.
De Voe, Alfred—Brooklyn, N. Y., Nov. 11.
Duncan, Isidore—Philadelphia, Nov. 1; Boston, Nov. 4; Brooklyn, N. Y., Nov. 6; New York, Nov. 9, Nov. 16; Boston, Nov. 17.
Elson, Louis C.—(Lecture Recital) Brooklyn, N. Y., Nov. 11.
Elynn, Myrtle—Oxford, O., Nov. 8; Philadelphia, Nov. 10; Pittsburg, Nov. 11 and 12.
Farrar, Geraldine—Boston, Nov. 5.
Figué, Carl—Brooklyn (lecture recital), Nov. 2.
Foote, Arthur—Boston, Nov. 9.
Fremstad, Olve—Milwaukee, Nov. 4; Chicago, Nov. 7.
Gadski, Mme. Johanna—Boston, Nov. 3.
Gilbert, Charles—Brooklyn, N. Y., Nov. 12.
Gorham, Margaret—Boston, Nov. 3.
Guckenberger, Margaret Gerry—Dedham, Mass., Nov. 16.
Gunster, Frederick—Brooklyn, N. Y., Nov. 1, Nov. 4; New York, Nov. 7.
Halliday, Katharine—Concord, Mass., Oct. 31.
Hamlin, George—Chicago, Oct. 31.
Hastings, Frederick—Boston, Nov. 2, Nov. 9.
Hindermyer, Harvey—Philadelphia, Nov. 3.
Hunt, Helen Allen—Boston, Nov. 4.
Jomelli, Mme. Jeanne—Los Angeles, Nov. 12.
Kellerman, Marcus—New York, Nov. 7.
Klein, Karl—Creston, Iowa, Oct. 30; Omaha, Neb., Nov. 1; Maryville, Mo., Nov. 2; St. Joseph, Mo., Nov. 3; Topeka, Kan., Nov. 4; Lawrence, Kan., Nov. 5; Ottawa, Kan., Nov. 6; Ft. Scott, Kan., Nov. 8; Clinton, Kan., Nov. 9; Sedalia, Mo., Nov. 10.
Koenen, Tilly—Chicago, Oct. 30; New Orleans, Nov. 12.
Kreisler, Fritz—Boston, Nov. 5, 15.
Langendorff, Mme.—Waterloo, Iowa, Nov. 3; Grinnell, Iowa, Nov. 4; Ames, Nov. 6; Tabor, Iowa, Nov. 9.
Latz, Hans—New York, Mendelssohn Hall, Nov. 3.
Marchesi, Blanche—Baltimore, Nov. 12.
Martin, Ricardo—Chicago, Oct. 31.
Mason, Daniel Gregory—Brooklyn, N. Y., Nov. 12, 19 (lecture recitals).

Mérö, Yolanda—New York, Carnegie Hall, Nov. 3.
Merritt-Cochrane, Alice—Minneapolis, Nov. 19.
Michalek, Bohumil—Chicago, Nov. 3.
Miller, Christine—Cleveland, Nov. 2; McKeesport, Pa., Nov. 9.
Nordica, Mme.—New York, Nov. 8 and 11; Brooklyn, Nov. 17.
Ohrman, Luella Chilson—Milwaukee, Wis., Nov. 9.
Olitzka, Rosa—Danville, Ill., Nov. 2.
Powell, Maud—Chicago, Nov. 5.
Rachmaninoff, Sergei—New York, Nov. 13 and 20.
Richolson, Edna—Kewanee, Ill., Oct. 30; La Salle, Ill., Oct. 31.
Salmon, Alvah Glover—Taunton, Mass., Oct. 30; Winsted, Conn., Nov. 4.
Schumann-Heink, Mme.—Boston, Oct. 30; Hartford, Conn., Nov. 1; Providence, R. I., Nov. 3; New York, Nov. 6; Troy, N. Y., Nov. 8; Rochester, Nov. 9; Duluth, Minn., Oct. 11.
Semblich, Mme.—Brooklyn, N. Y., Nov. 17.
Spencer, Janet—New York, Nov. 4.
Stojowski, Sigismund—Stamford, Conn., Nov. 2.
Thompson, Edith—Fitchburg, Mass., Nov. 11.
Tracy, Mary R.—Boston, Mass., Nov. 3.
Weber, Gisela—New York, Nov. 5.
Wel's, John Barnes—New Brunswick, Nov. 3; Perth Amboy, Nov. 4; Boonton, N. J., Nov. 5; New York, Nov. 8.
Werrenrath, Reinald—New Brunswick, N. J., Nov. 3; Perth Amboy, N. J., Nov. 4; Boonton, N. J., Nov. 5; Akron, O., Nov. 9; Coshocton, O., Nov. 10; Erie, Pa., Nov. 12.
Wilson, Flora—Nebraska City, Neb., Nov. 1; Maryville, Mo., Nov. 2; St. Joseph, Mo., Nov. 3; Topeka, Kan., Nov. 4; Lawrence, Nov. 5; Ottawa, Nov. 6; Ft. Scott, Nov. 8; Clinton, Mo., Nov. 9.
Witherspoon, Herbert—Denver, Oct. 30.
Wüllner, Dr. Ludwig—Chicago, Oct. 31; Springfield, Mass., Nov. 5 and 6; Milwaukee, Nov. 15.
Young, John—Toronto, Nov. 3; Montreal, Nov. 5; New York, Nov. 13.
Zukowsky, Alexander—Chicago, Nov. 7.

Orchestras, Quartets, Choruses, Etc.

Balfour Concert Co.—Dallas, Tex., Nov. 11; Ft. Worth, Nov. 12.
Boston Symphony Orchestra—Boston, Oct. 30; Brockton, Mass., Nov. 1; Boston, Nov. 5, Nov. 6 (matinee); Philadelphia, Nov. 8; New York, Nov. 11; Brooklyn, N. Y., Nov. 12; New York, Nov. 13; Boston, Nov. 20; Washington, Dec. 9.
Herbert Orchestra—New York, Oct. 31, Nov. 7, 14, 21, 28.
Hess-Schroeder Quartet—Boston, Nov. 16.
Kneisel Quartet—Baltimore, Nov. 5; Boston, Nov. 9; Fitchburg, Mass., Oct. 11.
Los Angeles Symphony Orchestra—Los Angeles, Nov. 12.
Minneapolis Symphony Orchestra—Minneapolis, Nov. 12.
Philharmonic Society—New York (Carnegie Hall), Nov. 4; New York, Carnegie Hall (matinee), Nov. 5; Nov. 10; New Orleans, Nov. 12; New York (Carnegie Hall), Nov. 25.
Philharmonic Trio—Brooklyn, N. Y. (Academy of Music), Nov. 20.
Pittsburg Orchestra—Pittsburg, Nov. 5 and 12.
Reynolds Trio—Woburn, Mass., Nov. 8.
Russian Symphony Society—Norfolk, Va., Oct. 30; New York, Nov. 3 and 4; Springfield, Mass., Nov. 5 and 6; Hartford, Conn., Nov. 7; New York, Nov. 8.
Seattle Symphony Orchestra—Seattle, Nov. 19, Dec. 1.
Symphony Society of New York—Philadelphia, Nov. 1; Boston, Nov. 4; Brooklyn, N. Y., Nov. 5; New York (New Theatre), Nov. 7, 14; New York (Metropolitan Opera House), Nov. 9; Carnegie Hall, Nov. 16; Boston, Nov. 17; New York (New Theatre), Nov. 21.
Thomas Orchestra—Chicago, Nov. 5.
Young People's Symphony—Brooklyn, N. Y., Nov. 6.

STAGE FRIGHT HIS NEMESIS

Dr. Wüllner Can't Banish It Despite Long Public Experience

Four years a college professor and lecturer and many years on the concert stage have not served to cure Dr. Ludwig Wüllner of his tendency to stage fright. Dr. Wüllner confesses that he never stepped on the lecture platform to address his students without experiencing an attack of stage fright, and that it took all of his courage and self command to stand there and deliver the lecture.

Later, as leading man of that famous band of players, the Meiningen Company, of which he was leader for eleven years of continuous success, his Nemesis of stage fright pursued him, and, although to-day he throws himself into a part, makes the part, and lives it for the time being, he is unable to overcome the terror that invariably assails him on public appearance.

His American manager, M. H. Hanson, tells the story of the doctor's disinclination to meet his public when he feels that he is not in the mood to give them of his best. The occasion was an evening appearance at Carnegie Hall last season. At 2 o'clock in the afternoon Dr. Wüllner informed a representative of the management that he would not sing that night. No reason was assigned for the refusal save that he could not. Panicstricken, the representative telephoned to Mr. Hanson. The manager informed the doctor that it should be a point of honor for the singer not to disappoint

a public keyed up to a tremendous enthusiasm to hear him, that all of the evening papers were out announcing his appearance, and that the house had been sold out—in fact, that not a seat was left, and even standing room was at a premium.

"Well, then, get out extra editions of all those papers stating that I shall not appear, and send a copy to everybody who has bought a ticket," ordered the singer, who is delightfully unconscious of the machinery of getting out extra editions, and utterly ignorant of expense. Mr. Hanson pretended to comply, and, all friction being removed, the singer was left in peace in his study, and when the time came for him to appear he seemed to have forgotten the refusal of the afternoon and gave the huge audience of his best and choicest that evening.

Gertrude Sans Souci Publishes Three New Songs



Gertrude Sans Souci

Bonita" is perhaps the most characteristic song of the three, being a serenade "Espagnol." Its rhythm is that of the seductive Spanish waltz, and it is brilliantly conceived. All three compositions will undoubtedly have a wide sale, and will be accepted as grateful concert numbers by many singers.

STUDIED OPERA AT HOME

Winner of Metropolitan Scholarship Glad She Took Eames's Advice

"American girls desiring to become operatic singers do not have to go abroad to study," said Mme. Eames to Elinor Virginia Root less than four years ago, when Miss Root sought the opinion of the prima donna. That Mme. Eames's confidence in the teachers in the United States was justified was evidenced a few days ago, when Miss Root proved to be one of four successful candidates for the Metropolitan scholarship.

"I was singing at the Maine Festival about four years ago," said Miss Root Monday, "when the idea struck me that I should go abroad to study singing. I asked Mme. Eames for her advice, and she advised me to study right here. She told me there were just as many good teachers here as abroad, and that the results were the same. I then began training with Signor

Pizzamrella, and to him I owe a great deal of my success.

"I am very happy to have been one of the winners of the Metropolitan scholarship. It is a great honor to have the opportunity to study with such a wonderful woman as Ternina."

A Saint-Saëns Program

KANSAS CITY, Mo., Oct. 23.—A program entirely devoted to the works of Camille Saint-Saëns was given at the recent meeting of the Kansas City Musical Club. The numbers were: Symphonic poem, "Phaeton," by Edith Chapman and Mrs. Porter Godard; "Mon Coeur s'ouvre à ta voix," from "Samson and Dalila," Mrs. Leslie Baird; Étude, op. 52, Louise Parker, and "Night," soprano solo, by Mildred Langworthy, with chorus of women's voices. A paper on "Eclecticism in Music" was read by Birdie Green.

M. R. W.

Union Women Form Choral Society

Boston, Oct. 25.—The union working women of Boston have organized a choral society for the purpose of singing labor songs in meetings. Many excellent voices have been discovered, and so much interest is being taken in the work that the chorus may embark upon a more extensive program than the sounding of the praise of labor in song.

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CLAYTON JOHNS

If one were asked to name the leading musicians of Boston, Mr. Johns's name would be certain to find a place on the list. He was born at Newcastle, Del., Nov. 24, 1857, was prepared for the law, which profession he abandoned to take up the study of Architecture in a Philadelphia office. At the end of three years he began the serious study of music at Harvard University under J. K. Paine, piano with W. H. Sherwood. In 1882 he went to Berlin and two years later returned to Boston, where he has since lived, devoting his time to teaching composition and recital work. His published works include short choral works, pieces for violin, for piano, and over one-hundred songs. From Bach to Chopin is one of his important educational works in the technical field.

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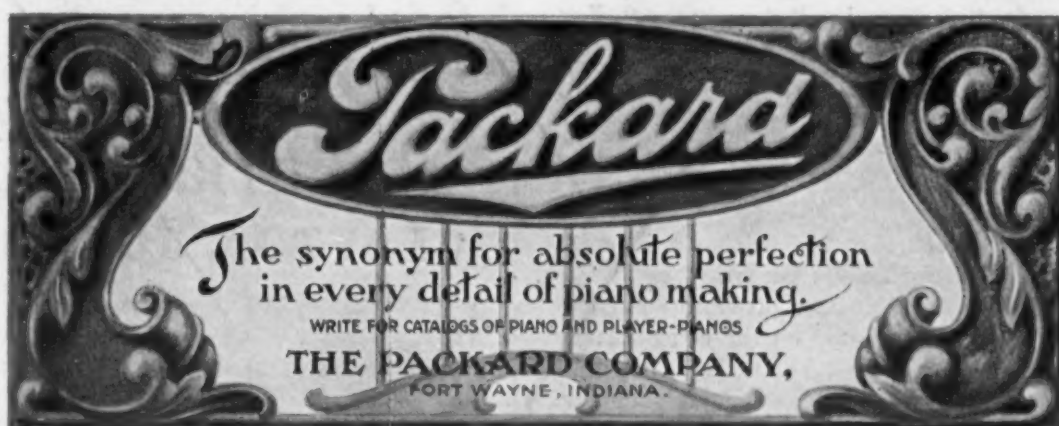
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